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DOCTOR WHO MAGAZINE

Andrew Cartmel on Season Twenty-Five

Michael Craze Exclusive Interview

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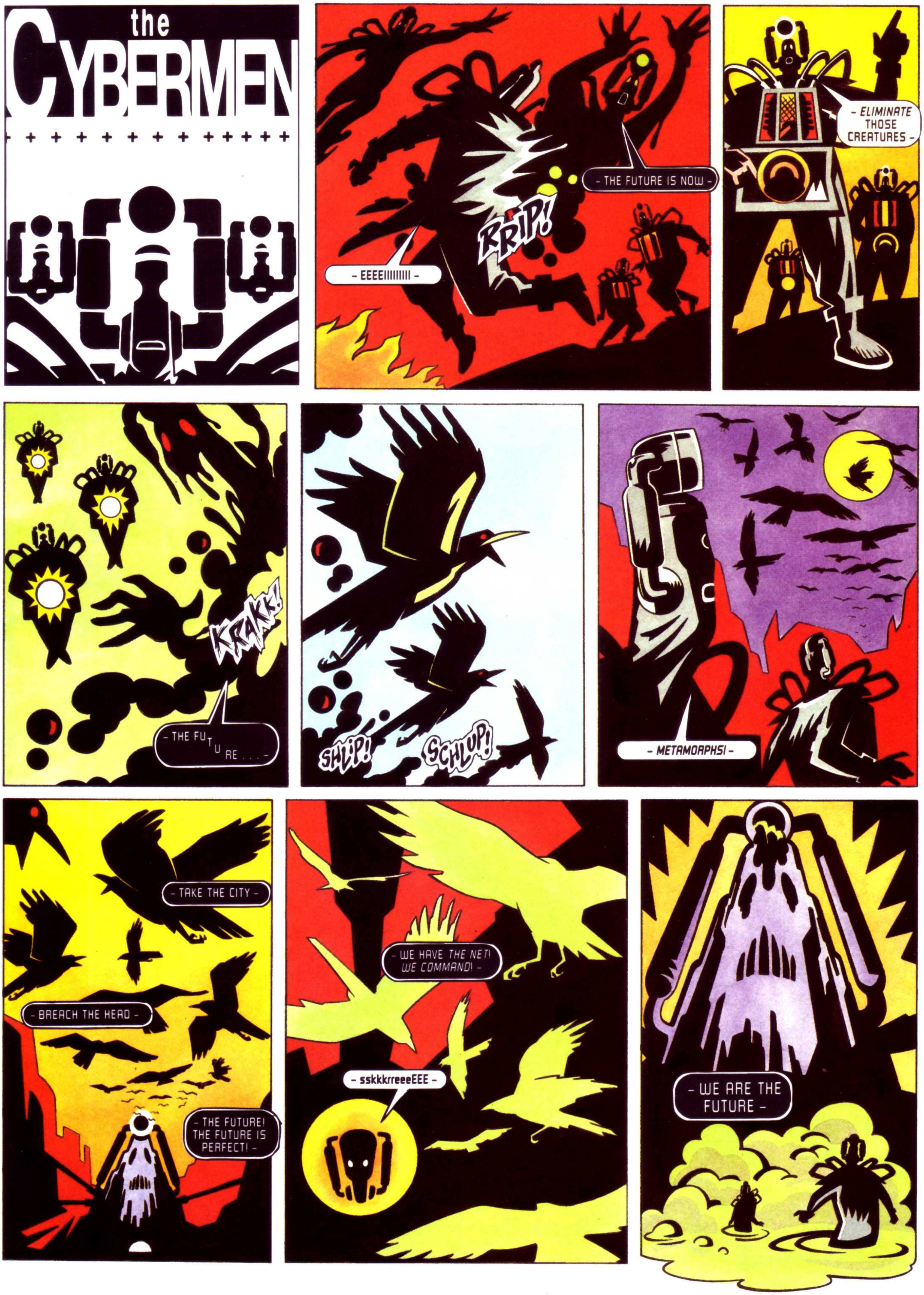
the CYBERMEN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- ELIMINATE THOSE CREATURES -
KRAKK!
- THE FUTURE . . . -
SHLIP!
SCHLUP!
- METAMORPHS! -
- TAKE THE CITY -
- BREACH THE HEAD -
- THE FUTURE! THE FUTURE IS PERFECT! -
- WE HAVE THE NET! WE COMMAND! -
- sskkkrreeeEEE -
- WE ARE THE FUTURE -

I'm particularly delighted that BBC Video have chosen to release the Key to Time stories of Season Sixteen this year. These adventures, six of my favourites, are some of the most thrilling and ingenious serials in the entire history of the programme, and each has something very special to offer.

The 'universal quest' storyline demands that only one story can be set on Earth, which led the writers and designers to create a range of interesting and credible alien worlds. *The Ribos Operation* is a triumph of atmosphere, dialogue and plotting; *The Androids of Tara*, with its skillful direction and colourful production design, is an exciting and vivid tale of intrigue and deception.

The season is rich in interesting, amusing and sometimes sinister supporting characters, the creations of such talented writers as Robert Holmes, Douglas Adams and David Fisher – Garron, The Pirate Captain, Amelia Rumford, Vivien Fay, Count Grendel are all the creations of writers who cared about their work; intelligently played by actors and actresses who cared about doing it justice.

If you've never had a chance to see these stories, or if received wisdom has encouraged you to forget quite how good they are, then invite some friends round, take the phone off the hook, and settle down to watch the videos. I promise you won't be disappointed.

Gary Gillatt

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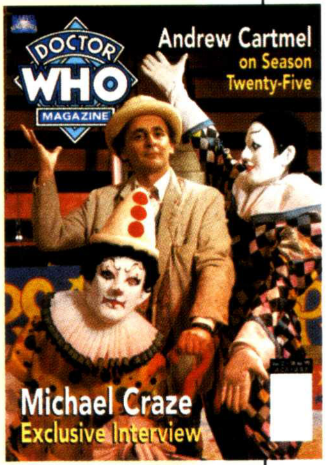
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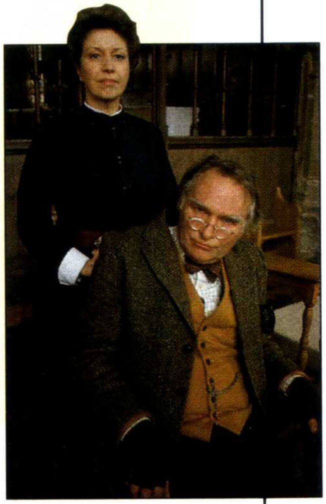

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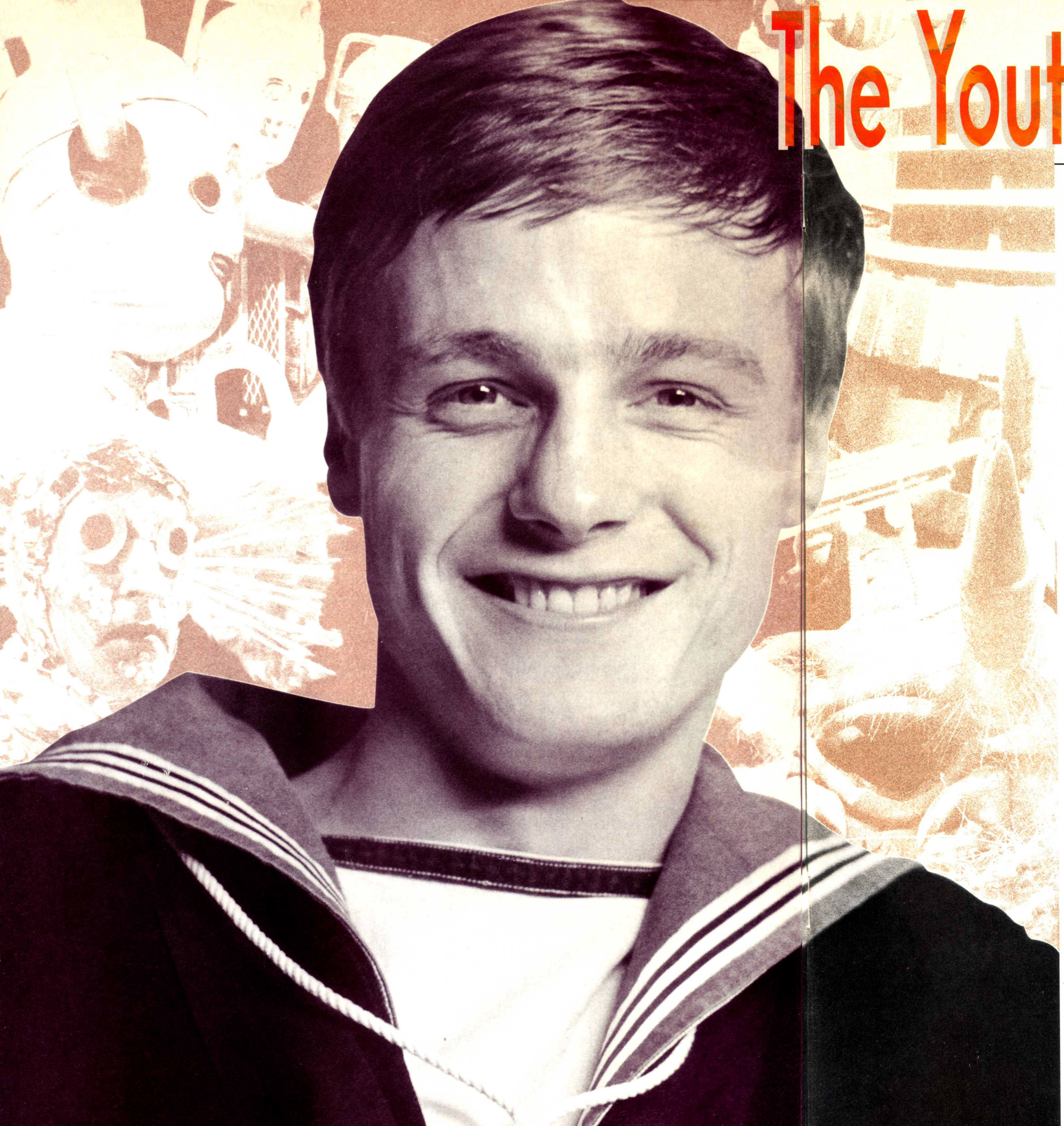


The Youthful Mariner

As Able Seaman Ben Jackson, **Michael Craze** was one of the Doctor's swinging side-kicks of the mid-Sixties. Thirty years on, **Steve Lyons** and **Chris Howarth** met up with him to discuss his contribution to one of the most significant periods of the show's history.

Michael Craze's career as an actor began at an early age. "It all started when I was in boy scout shows, gang shows and things like that. The troop leader realised that I had a pure soprano voice, completely untrained. I also looked very young – at ten, I looked eight. So he encouraged my mother and she put me up for West End musicals. As a twelve year-old – you weren't allowed to act on stage until you were twelve – I went into things like *The King and I* and *Plain and Fancy* at Drury Lane and *Damn Yankees* at the Coliseum, playing down as nine and ten year-olds. I stayed at grammar school, took my GCEs and then I went into repertory as soon as I left school. There was no question of me being a solicitor, which my family wanted. Once the bug had bitten, that was it!

"My first telly was for Granada, a thing called *Family Solicitor* when I was about fourteen. After that, things like *Target Luna*, which was a forerunner to *Doctor Who*, about putting men on the moon. I also made various films like *Two Left Feet* and *Spare the Rod* and did all sorts of television work. I did a lot of commericals – things like Marathon chocolate bar." He also continued to work in theatre. "I did *Chips With Everything* in the West End, and then on an national tour in 1962. Everyone thought I was foolish because they extended the tour for another three months and I said, 'No, I've had enough of this, I've had over a year of it now.' I came out of it and was out of work for nearly three months, then just at the end of the three months, I got another film. But in those days, there was a lot more work. The business wasn't so crowded and you seemed to get a lot more casting calls. Now they're much more selective in their calling. Between September and the end of last year, I had two casting calls. In the old days, you'd have two a week!"

It was with just such a casting call that Michael's association with *Doctor Who* began. "My agent rang and said 'Can you go and see them in Shepherd's Bush for *Doctor Who*?' It was just another call, I didn't know what it was for, really. I just thought it was 'a character' in *Doctor Who*. I met Innes Lloyd to start with and he asked if we'd prepare a piece. Well, I'd just played Charlie in *Chips With Everything* and he has some nice monologues, so I did one of them. Then I got a call back to see the first director, Michael Ferguson, and Innes Lloyd at the same time. Then I was called back again and told it was going to be a regular character. It was whittled down to two, me and some other person, and then I got really excited because I thought, 'This is work, this is not just a one-off!'"

Despite Michael's on-screen partnership with Anneke Wills, who played Polly, they were never asked to audition together. "They did some pre-publicity shots and I was introduced to her then. I was amazed at how tall she was – I think perhaps they were a bit surprised at our height difference!" Fortunately, the pair hit it off. "I got on very well with Anneke, we were great buddies. At one point, I was living in Fulham and I changed flats and had a six-week gap between getting out of one and getting into another, and I stayed with her and Michael Gough, her husband at the time, and we had a brilliant time together! We were great social animals. She was the epitome of the Sixties, absolutely – she was far more 'swinging' than I was, she was raving up the King's Road with the Ozzy Clarkes and the Mary Quants and all that."

Michael was already familiar with *Doctor Who* when he landed the part of Ben. "I was working in Harrogate, doing a different play every week, and between the matinee on Saturday afternoon and the evening show, we used to rush back to our digs to watch *Doctor Who*, then rush back to the theatre and do the evening show." So did he take anything from the performances of previous companions? "No, they didn't influence me at all because I thought this one was obviously going to be different. Once I had the first few scripts, I could tell it was a different angle altogether. I just had to do a bit of research on the character and talk to Michael Ferguson, the director, about him. It was really a thing between Michael Ferguson and myself and Anneke, and Bill Hartnell of course, as to how we would all respond to each other. All acting is a partnership like that."

Filling someone else's shoes, however, had its own problems. "It was difficult to start with because Bill Hartnell had been working with

"I was working in Harrogate. . . we used to rush back to our digs to watch *Doctor Who*."

Above: Michael Craze, Patrick troughton and Anneke Wills relax on location for *The Highlanders*. Photo © BBC

Previous page: An early publicity still of Michael Craze as Ben Jackson from *The War Machines*. Photo © BBC

Peter [Purves] for a year and we were that much younger, Anneke and I, and obviously the whole characterisation was much younger. Bill didn't go a lot on that, he would have much rather had it a bit more middle-class and staid. He was all right, he was just an old fuddy-duddy really. I mean, I was only twenty-three and, as far as I was concerned, he was an old man. He was very short-tempered, but then he was a very experienced actor, he'd been at it for a long time and he wanted it just so, the way he wanted to do it. And you did kind of respect him."

One of Michael's earliest stories was *The Tenth Planet*, the landmark serial which introduced the Cybermen and featured the first regeneration. However, his memories of it are far more personal. "I met my first wife on it, she was the production assistant." His initial meeting with Edwina was perhaps a little strange. "Just prior to *Doctor Who*, I fell and broke my nose. I smashed it right across the bridge and it blocked one of my channels. So, in between doing *The Smugglers* and *The Tenth Planet*, we had a six-week summer break and I went into hospital to have this channel cleared. And they nearly killed me, they burst a blood vessel in my head! I had to stay in hospital for about three weeks. Then we went back and started pre-filming at Ealing studios for the scene where we first meet the Cybermen and all this snow is blowing about, all polystyrene. I said to this girl, 'For God's sake, when you put the wind machine on, can you avoid it going into my face, because if it goes up my nose I'm terrified it'll start the bleeding again.' And when she put the bloody thing on me, the snow went straight in my face! I still married her, about three years later.

Right: A young Michael Craze appeared in a production of *Aladdin*. Photo © Michael Craze

"I do remember the Cybermen, I mean the original Cybermen, because they were so tatty. They were like something out of *Aladdin*!" So he didn't think they'd catch on? "I thought they might fall apart, but not catch on!" He was more impressed with their *Moonbase* design. "They were fantastic when they came back. And they were such a good idea – Kit Pedler was a brilliant guy." As for Hartnell's departure: "We weren't really aware that he was going to go. I don't think Anneke and I knew quite how poorly he was, we just thought he was going a bit senile." By the time they learnt of this development, it had already been decided that the show would go on. "Innes Lloyd took us aside and said, 'We are going to carry on, we're looking at someone else.' Then the speculation started as to who this other person was going to be, all sorts of names were bandied about." He remembers the filming of the regeneration scene."I think I was too naive to know what the technicalities of it were. As it happened, they were pretty crude. They put the actors on black cloths and sort of mixed them. Today you'd just press a button, wouldn't you? But then, they had to line it up so carefully."

What was it like working with a new Doctor? "All three of us just hit it off easily. I think it was a bit of a relief on Anneke's and my part, because suddenly we had someone who was going to do a bit of giye and take, and we were enchanted by Pat anyway and had a great respect for his previous appearances. And when he came up with all his whistles and hats and everything, that was it! Anneke and I kicked up a rumpus when they started to cut him down, when they said, 'The whistle's got to go, we've got to cut the hat down', all that sort of thing. There was a great hoo-hah about it, because he wanted to be the cosmic hobo but they thought there was too much comedy creeping in. I suppose there would have been if they'd given Pat full rein, he'd have gone mad!" Michael has happy memories of the atmosphere on set. "It was brilliant! You just loved to get to rehearsals and we loved working together. We'd play practical jokes on each other, we'd make wrong entrances and that kind of thing. It was always a nice, light-hearted atmosphere."

One particular joke was destined to go down in *Who* lore. On an early recording, Michael and Anneke emerged from the TARDIS set and greeted Patrick Troughton with T-shirts reading 'Come Back Bill Hartnell, All is Forgiven'. "That was Anneke's idea, she was into all that sort of thing and she knew all the people who did instant printing – I mean, those were the days when instant print T-shirts were unheard of. We got these shirts printed and, on the last run-through, we walked out of the TARDIS in them. Of course, the whole gallery and the floor collapsed. I can't remember who was directing now, but he finally said, 'Right, when you've all finished, can we go back to the top and start that scene again?' Anneke had half a dozen shirts done, so Pat had one. I don't know what happened to mine, it got lost in the mists of time."

How did the arrival of Frazer Hines' Jamie change things? "It kind of upset the balance, but I don't think that mattered. Frazer's a nice guy and when he first joined us I don't think he knew Pat, but in the end they became inseparable. I'd known Frazer since we were kids, because he used to go to Corona stage school and I used to be in all the kind of things that the Corona kids were in – Richard O'Sullivan, Jeremy Bulloch, Susan George, people like that. We used to rib Frazer because he was such a skinflint! And I've told this story in front of him on a convention platform . . . We used to go to the BBC bar at White City at lunchtimes before we had something to eat, and Pat suddenly turned round one day and said, 'Do you realise we've been coming here now for three weeks and Frazer's not bought a round at all?' At one point, we'd caught him putting his head around the toilet door and waiting for someone to get a round in! So Patrick said, 'Come on, Frazer, put your hand in your pocket and get up to that bar.' Pat and I were on pints and Anneke was on a white wine or something, and Frazer went to the bar and Patrick and I got two halves!"

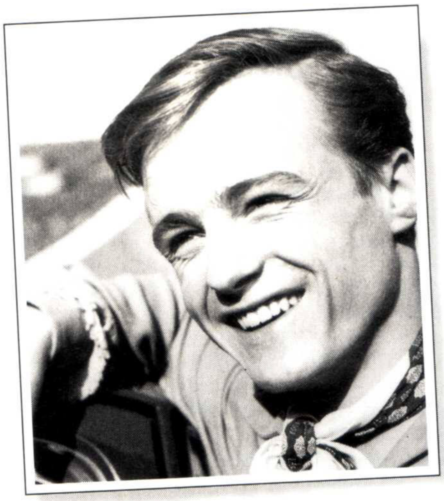
Left:
Michael and Anneke meet the press for their debut story *The War Machines.*
Photo © BBC

Back on set, Ben and Polly helped usher in the famous 'monster' era of *Doctor Who*. Of his first adversaries, the War Machines, Michael recalls: "They were very crude, they were like something the kids would build in the back garden really, because, let's face it, that's what special effects were like in the Sixties. Thirty years later, it's such a different world, isn't it?" Of the Macra: "I remember that special effects had problems with the claws, getting them to look as if they were doing what they were supposed to be doing. They'd been made out of too stiff a plastic or whatever and they were a bit cumbersome, they couldn't get the joints to work." Did working with such creations pose much of a problem? "It wasn't as drastic as that, it was just that you had to make accommodation for them because obviously they were very important to the stories."

What about the Doctor's most famous foes? "The Daleks were difficult to rehearse with because, when you've only got tape on the floor to indicate walls, doors and things, you're not quite sure of the dimensions of everything and with them, it was all a question of space. They didn't have their helmets on during rehearsals, but they had their skirts on for most of the time so you could work them out." He can understand their appeal, however. "They were sort of a nebulous thing, you couldn't understand them, that's why you got all the thing of youngsters hiding behind sofas. Brilliant creations!"

Overall, Michael preferred the historical stories – he appeared in the final two of the Sixties, *The Smugglers* and *The Highlanders*. "I've always been interested in history. I got the GCE O level in history, I think it was eighty-eight percent. and when I was living in Norfolk, I was the vice-chairman of the antiquarian society simply because I loved the history of the area. I just love exploring history, so that's much more relevant to me than flying to the moon or whatever. And it's fun to dress up as well, in old costumes." Michael doesn't, however, speak very highly of *The Underwater Menace*. "You just knew it was a dodo! I think the whole thing was badly conceived, they were tatty old scripts and costumes and everything, it was like a pantomime! The director was Julia Smith, who later co-created *EastEnders*, and at that time she was so emotionally charged that she'd burst into tears at anything."

Ben and Polly left together in *The Faceless Ones* and were absent for three episodes of this six-part serial. "That was a shame really, because we just sort of faded, which neither Anneke nor I were pleased with. We weren't happy with being sidelined like that, but it was the way that upstairs wanted to do it. I pleaded with Innes that he should kill off the character or make him leave with some dramatic



Below left:
The young Michael Craze.
Photo © Michael Craze

Below right:
Michael with co-stars Sylvia Davis and Michael Hammond from ABC's children's serial *Target Luna from 1960.*
Photo © ABC

Above: Michael Craze and Anneke Wills are pursued by the Cybermen in a publicity shot for the *Radio Times Tenth Anniversary Special*. Photo © Radio Times

bang, but in those days you weren't really allowed to do that. Nowadays, they'd drop a plane on the place and get rid of half the cast!" Michael would have stayed longer, but as was typical at that time, he was not given the choice. "That was the end of our contract and they said 'On yer bikes!'"

His work in television continued with roles in *Dixon of Dock Green*, *Gideon's Way* and many more. "I went to Yugoslavia on *Two Women* for six weeks, playing as cast. I had to be a German, an Italian, I had to be anything the director wanted. And we couldn't talk to the Yugoslavs, we were up in the mountains and they didn't speak a word of English, so to get some of the convoys rolling, the director had to post us in various places in uniforms. We just changed, daily, from German to Italian to English." He also worked on *Crossroads*. "Twenty-one *long* episodes. That was a nightmare, an absolute nightmare! It was such amateur stuff, simply because it was cut to the bone. They didn't have the time to do it and it was done on a shoestring. We rehearsed four episodes in three days, went into the studio to do episodes one and two, went in the next day to do episodes three and four. They had one tape only and if you dried, there was no question of cutting and rolling the tape back. They'd press a button to cut the sound and give you the line. And they paid absolute peanuts, I think it was ten pounds per episode per region."

"[Anneke] was far more 'swinging' than I was, she was raving up the King's Road."

He continued to watch *Doctor Who*, although not as avidly as during his Harrogate days. "I loved Tom Baker's creation, that went down the same road as Pat had done, the eccentric. And Pertwee, he was good. I wasn't too happy with Peter Davison, but that's only a personal thing. They all brought a bit to it, didn't they?" He is surprised by the staying power that the series has exhibited. "I never thought it'd last this long, that the interest would still be there. I was in a pub the other night and they suddenly moved a bloody great fruit machine in which had *Doctor Who* on it, and apparently it's a new one. I said, 'New? What do you mean? Bloody hell!'"

The Tenth Anniversary of the programme brought about a reunion with Anneke Wills, as she and Michael posed for photographs for the *Radio Times* special. "That was up in Norfolk, when Anneke was living there. I was living in London at the time and the publicists asked if I would mind being driven up there and doing these shots. We all got stuck in a pub and, before we knew what had happened, we'd missed all the restaurants and everything, because it was a tiny place – I think we were near Wells on the Sea. We wound up having fish and chips on the drive back to London. Those were good shots those, I thought, with the Cyberman in the background." His next meeting with Anneke was some twenty years later, at a convention in Manchester. "I saw her for the first time after years and years and years, because she's based in Canada now. I think we both look a bit older, but apart from that, we just gelled again, exactly the same. At one point she was thinking about reviving her career over here, but then she suddenly phoned and said 'No, Michael, I'm going back to Canada.'"

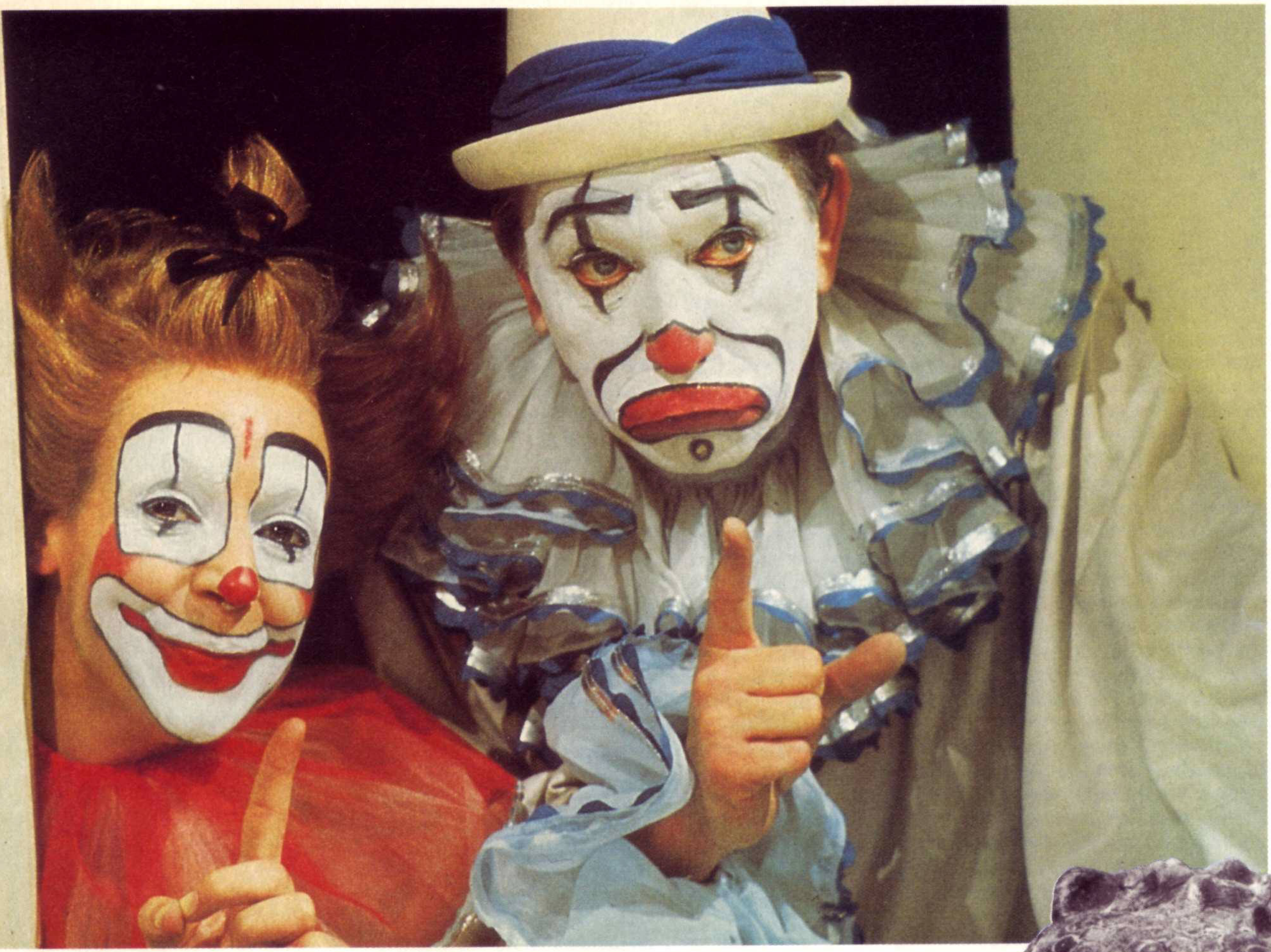
Unlike some regulars, Michael never went back to the programme proper. "I was never asked," he reveals. "It was mooted at one point. I'd spoken to Graeme Harper, who's an old mate of mine, and he'd said, 'Mike, there's something for you in *Doctor Who*.' He'd lined me up for four episodes to play something completely different, and as far as he was concerned, everything was go. Then I got a call to say he'd been overruled, the policy was that they didn't use people who'd been regular characters." He did record a link for a video release of *The Tenth Planet* which has yet to be released. "I went down to a little studio at Longleat Park, miles away from anywhere, and was just kept hanging around and hanging around. They'd rigged a sort of backdrop [inside the permanent exhibition] and they wanted to do an interview and then for me to read this thing through. It was a tatty set-up, I thought, and there was a kind of abrasive atmosphere as well, so perhaps it's just as well that it didn't come out."

Michael now divides his time between acting and working in the hotel trade. He also ran his own pub near the film studios in Shepperton for a time. However, he still sees acting as his main profession, "if I can get the work!" he adds. He appeared in *The Healer*, a recent two-part serial on BBC1. "I was the carer of a cerebral palsy boy – and it was all my own hair! That was the only role really that my new agent has got me. I've been up for other stuff, but I haven't got it." After three decades, *Doctor Who* still plays a part in his life. "I still get fan letters, I've got four now waiting to be replied to. I think there's been a slight increase because *The War Machines* was shown on UK Gold." And his eleven year-old son is called Ben! "I seriously never thought of it at the time. I wanted to call him William Benjamin Craze, but my wife insisted on Ben. It wasn't until somebody at the convention said, 'Did you name him after your character?' that I realised. And I didn't!"

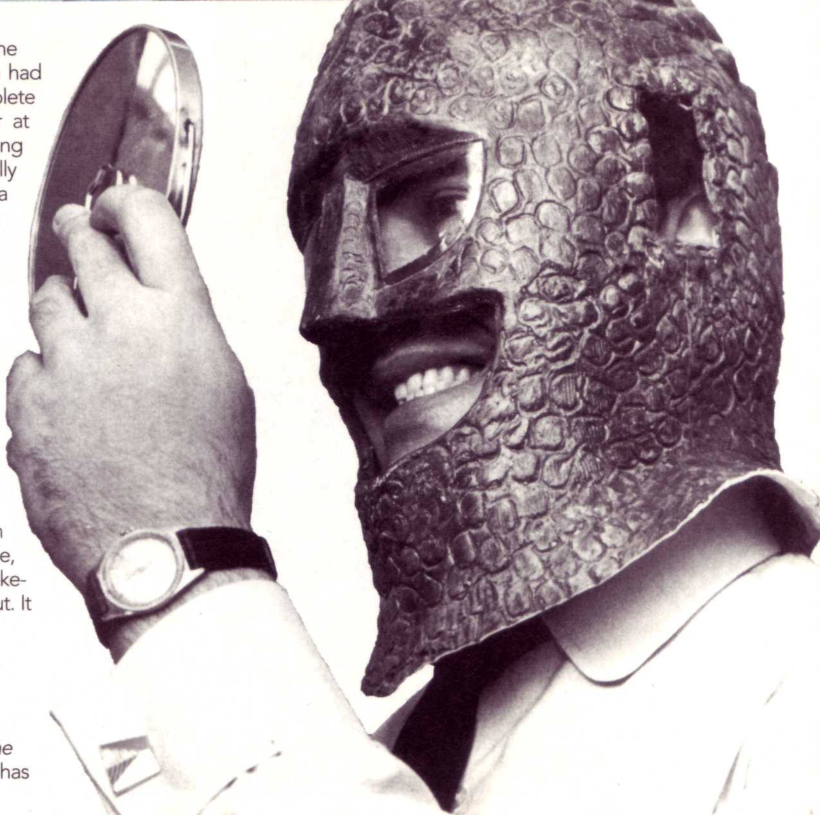
◆

Face Values

Sylvia James holds the distinction of having been the longest-serving make-up designer on *Doctor Who*. **David J Howe** and **Stephen James Walker** met up with her recently to discuss her impressive contribution to the series.



Left: Carmen Silvera as Clara and Campbell Singer as Joey, the clowns from *The Celestial Toymaker*. Photo © BBC Video



Below: Bernard Bresslaw admires his Varga mask for *The Ice Warriors*. Photo © BBC

Sylvia James began her career some thirty years ago, when she joined the BBC as a make-up assistant. We wondered if she had always wanted to do this type of work. "No, it was a complete change of track. I'd actually started out as a trainee buyer at Harrods, would you believe. Nothing to do with make-up, nothing to do with television. It wasn't at all creative, and I was really unhappy there. Luckily, I bumped into an old school friend, Sandra Shepherd, who was a BBC make-up artist, and she said, 'Why don't you come and join the BBC Make-up Department?' My first reaction was that this was ridiculous, as – apart from playing the piano and taking ballet lessons as a child – I'd had no real experience of doing anything creative. But she told me, 'I think you'd be great. Next time they advertise, why don't you apply?' So I did, and I got in.

> **"'Oh, just get the Vim out, dear, and don't worry about my skin!'"**

"In some ways it was easier to get in then than it is today, and in some ways it was harder. You had to sit before a board of five people, which was really tough. You then had to go through a three-month make-up school, and if you were no good after the first month, you were out. It was very intensive."

Even after completing this course, new entrants to the make-up department were still regarded as trainees for their first two years. It was towards the end of her two-year training period that Sylvia first came to work on *Doctor Who* as assistant to the series' regular make-up supervisor Sonia Markham on stories such as *The Web Planet, The Crusade*, *The Myth Makers* and *The Daleks' Master Plan*. She has particularly vivid memories of the filming for the Season Three story *The Ark*, which involved one of the stages at the BBC's Television Film Studios in Ealing being converted into an artificial jungle environment containing animals from every continent of the Earth: "They brought in all sorts of exotic animals for that. I remember they had monitor lizards, being held by their tails by their handlers and spitting at people, and even an elephant. There was also a boa constrictor, and everyone was warned not to get too near it!"

"I'll never forget the sight of them all sort of mincing along, in a very camp manner, half frozen . . ."

The next story, *The Celestial Toymaker*, also sticks in Sylvia's mind, but for a rather different reason: "I made up Carmen Silvera as the Queen of Hearts and used a bright carmine red to do the shape of the heart on her face. The trouble was that, afterwards, we found that we couldn't get it off again! In the end we became so desperate, because she was due to go on to do something else, that she said, 'Oh, just get the Vim out, dear, and don't worry about my skin!' So I did! I literally used scouring powder to get it off her face. That was really very amusing, in retrospect."

We were interested to know what Sylvia had thought of William Hartnell, bearing in mind his rather daunting reputation.

"Well, yes, he was a very difficult old boy, really, although I think he was basically nice underneath it all. Sonia Markham used to do his make-up on those stories, and of course she had a very fine wig that she put on him, but he was quite awkward about it sometimes as I recollect."

Doctor Who was only one of a large number of programmes on which Sylvia worked during the Sixties. These ranged from plays and drama series, through half-hour comedy shows with stars such as Spike Milligan and Dick Emery, to light entertainment fare including *The Black and White Minstrel Show*. This very broad and varied experience stood her in good stead, and before long she was promoted from assistant to fully-fledged make-up supervisor (the title given to designers in those days).

"In fact I moved up very fast," notes Sylvia. "They needed to promote people quite quickly due to the advent of BBC2 and then the introduction of colour. I suppose, to that extent, I was in the right place at the right time. It was certainly a wonderful period in which to be working at the BBC."

It was in 1967, shortly after her promotion, that Sylvia returned to *Doctor Who*, taking over from Gillian James – Sonia Markham's successor – as the series' regular make-up artist.

"*Doctor Who* wasn't the very first programme I did as a supervisor. I think I had already done some episodes of *Steptoe and Son* and some of *Softly, Softly* – I did quite a lot of *Softly, Softly*, in fact. I started on *Doctor Who* around September 1967 with *The Abominable Snowmen*, the first Yeti story, when we all went up to Snowdonia to film!"

One of Sylvia's most difficult tasks on this story was to create the make-up for actor Wolfe Morris, playing the ancient Tibetan lama Padmasambhava. "I was supposed to make him up as a 300 year-old Tibetan – which is a bit of a joke, really, as no-one knows what a 300 year-old man looks like – and I'd had a mask made for him by a very good prosthetics artist named Alan Bond. I really needed Wolfe just to sit still and be absolutely silent, but he wouldn't do it! I had to keep telling him off all the time.

"The mask was made of a very fine latex, which I had to lay on his face. I also had to put a wig on him, on very fine hairlace, which was up in a little bun. The whole make-up took between two and two-and-a-half hours to do, and it was a bit of a nightmare because, as I say, he would never stop talking. He was perfect for the part, mind you, and looked really terrific."

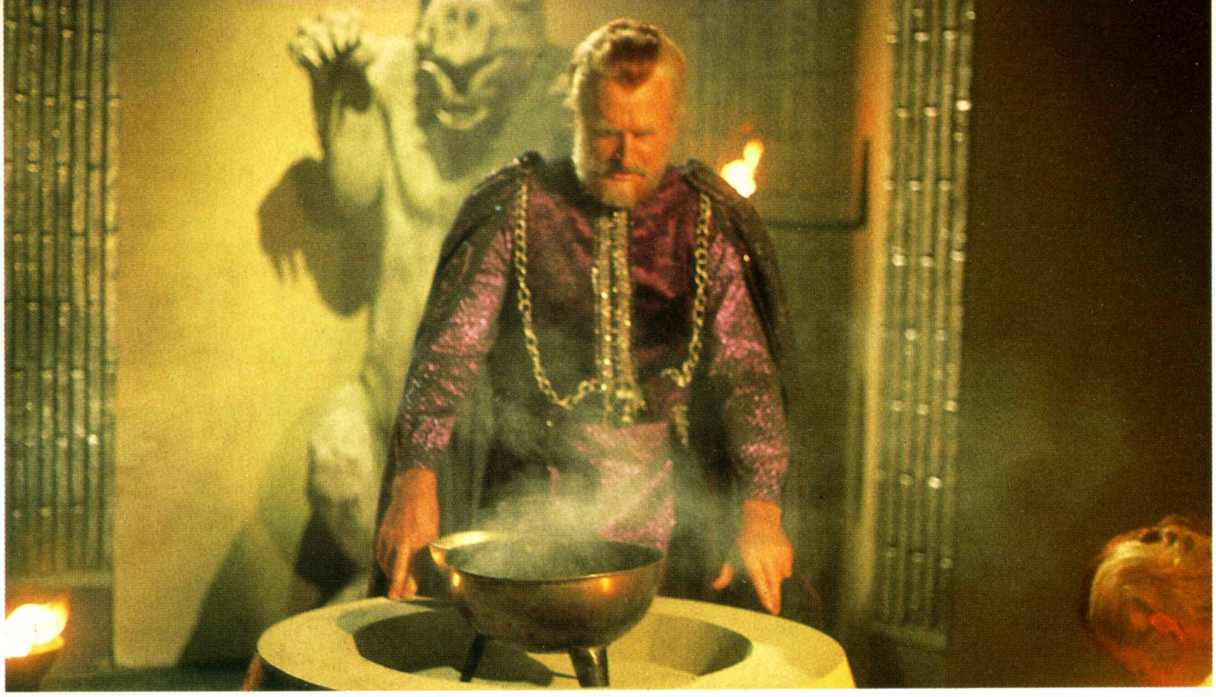
For the next story, *The Ice Warriors*, Sylvia helped to create one of the programme's most popular monster races. "I remember working together with John Friedlander, the visual effects sculptor, to do the masks for the Ice Warriors. I took the plaster casts for them. Martin Baugh was the costume designer on that one, and he took care of the bodies."

Sylvia's stint as a regular member of the *Doctor Who* team continued for a further eleven stories, taking her right up to Patrick Troughton's swansong in the Season Six finale *The War Games*.

"We did some filming in Brighton for that one, on a rubbish tip where there were rats as big as cats! It was bitterly cold while we were up there, too. The thing I remember most is the shooting of a sequence where a group of Roman soldiers were supposed to be seen charging towards the Doctor and his friends. The director, David Maloney, wanted

Right: The Roman soldiers attack in *The War Games*.

Far right: A Zygon from *Terror of the Zygons*. Photos © BBC Video

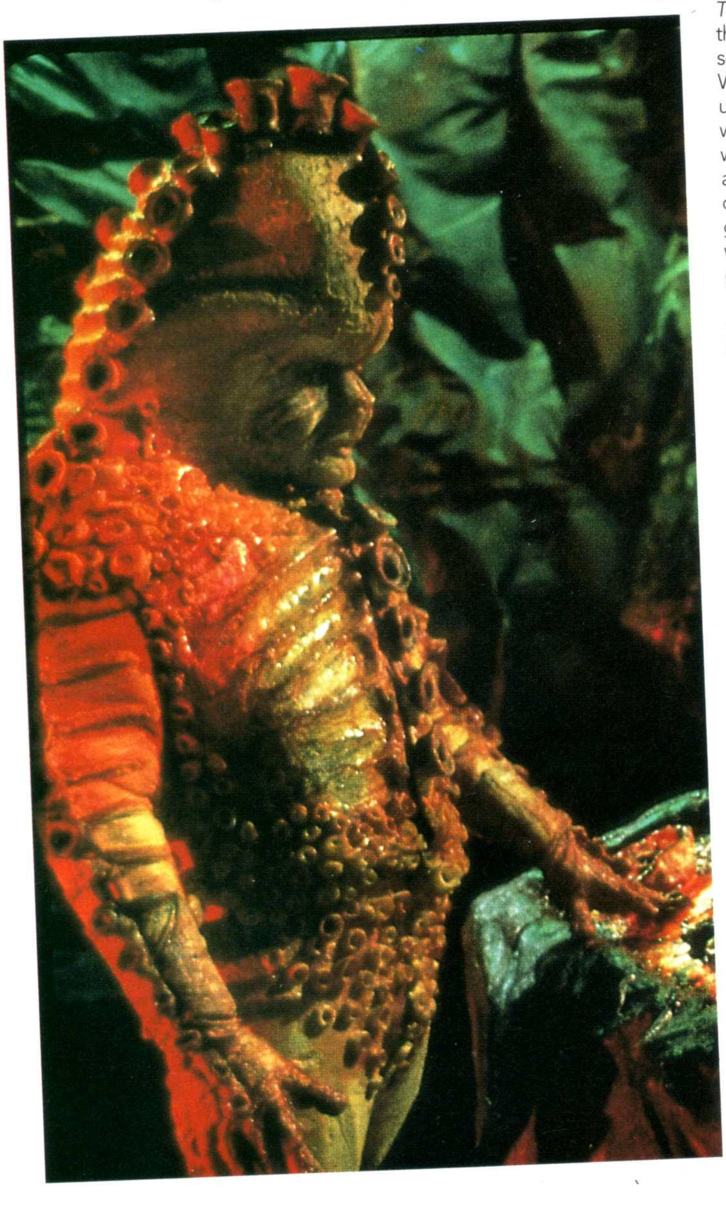


Left:
Hepesh (Geoffrey Toone) in *The Curse of Peladon.* Photo © BBC Video

Below:
Wendy Gifford as Miss Garrett in *The Ice Warriors.* Photo © BBC

these Romans to look really fierce and tough, leaping over ditches and rushing along with swords brandished aloft, and I'll never forget the hilarious sight of them all sort of mincing along, in a very camp manner, half frozen with the cold! It was really very funny."

Like many other people who worked on *Doctor Who* during this period, Sylvia has very fond memories of Patrick Troughton. "He was a delightful man," she recalls. She also enjoyed working with the series' other regular cast members, Frazer Hines, Deborah Watling and later Wendy Padbury. "Frazer Hines was then going out with the actress Susan George," she recalls, "and when Deborah Watling left the series, Susan decided that she wanted to be the next female companion. I lent her some false eyelashes for the interview, but of course she didn't get it; she lost out to the lovely Wendy Padbury. Susan was very upset at the time, although needless to say she went on to bigger things.'



Sylvia next returned to *Doctor Who* for the Season Nine stories *The Sea Devils* and *The Curse of Peladon*, creating amongst other things the very distinctive look of the Pel natives. By this time the series was being produced in colour rather than in black-and-white. We wondered if this had made a significant difference to the make-up designer's job. "Not really, no. We always worked in colour anyway, even when the programmes were being made in black-and-white. I mean, one wouldn't work in any other way as a make-up artist. When we came to do our colour realisation training courses, or whatever they were called, the tutors told us that things were going to be very different, but we said, 'Well, actually, no, because we work in colour all the time. We wouldn't dream of putting a grey hairpiece on somebody with black hair, for instance.'"

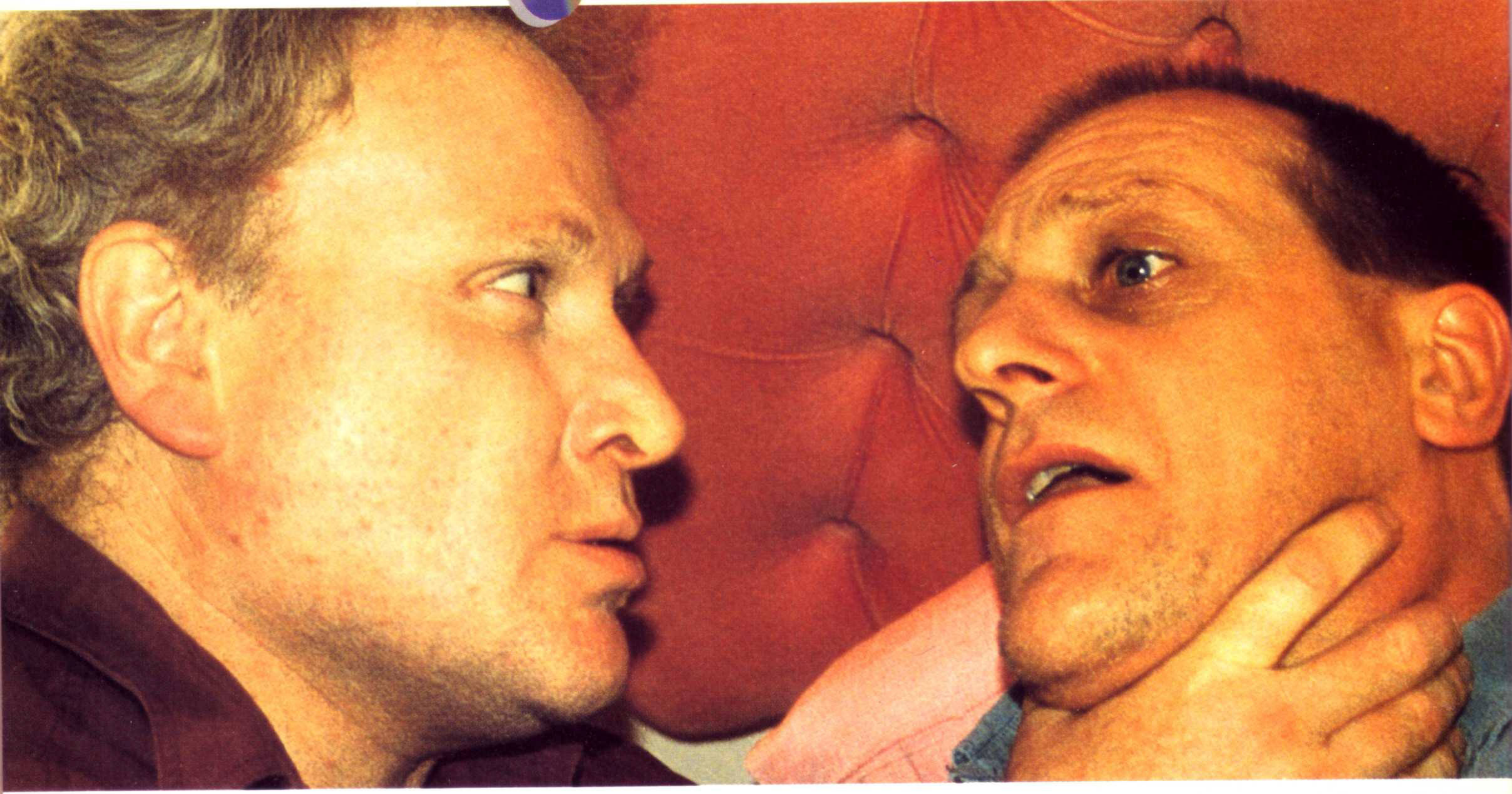
Sylvia continued to work on a wide range of BBC programmes during the Seventies, and it was not until Tom Baker's debut season that she again found herself assigned to *Doctor Who* to handle the make-up for *The Ark in Space*, *The Sontaran Experiment* and *Genesis of the Daleks.* "One of the most memorable things I had to do at that time was the transformation of the human leader Noah into a Wirrn in *The Ark in Space.* His arm was supposed to have been infected, and I had it covered with that bobbly plastic packaging material that everybody likes to pop – bubble-wrap, I think it's called – with lots of green make-up spread on top of it! The end result wasn't all that effective, really, but it was a nightmare trying to get everything done with the very limited time and resources we had. That's always the way in television, really. You have to work at an enormous speed – particularly when the programme is being made on video as opposed to film. It's not like working on a feature film, where you would have far, far longer to plan and design and a much bigger budget for make-up. On *Doctor Who,* as on most other television programmes, it was always a case of, 'How long are you going to be?' Everything was done by the clock, which makes it very difficult when you're trying to be creative. Yes, it was quite nightmarey."

Sylvia's next *Doctor Who* assignment came with the following season's *Terror of the Zygons.* "Jim Acheson was the costume designer on that one. I can remember him showing me his designs for the Zygons in his office, and discussing with me how they were going to be achieved. Like many of the other monsters, they were basically costumes, but John Friedlander and I were both involved in creating the overall appearance of them on screen. I also have very happy memories of Tom Baker. He was a wonderful man to work with. I mean, he was just terrific fun, and we never stopped laughing. A brilliant man. Very professional."

Terror of the Zygons marked the end of Sylvia's long and distinguished association with *Doctor Who*; a few years later she left the BBC. She continues to work today as a freelance make-up designer. ◆

Stranger Still

Eye of the Beholder is the latest *Stranger* adventure from Bill Baggs Video. We dispatched Graeme Fowler to the location shoot to discover more about it . . .



Above: Soloman (Colin Baker) confronts Egan (David Troughton). Photo © BBV

On one particularly bleak and drizzly Sunday morning earlier this year I found myself ankle-deep in mud in the garden of a small farmhouse in Oxfordshire. A tall tripod-mounted spotlight stood on the marshy lawn, attempting to illuminate the interior of an upstairs bedroom. This was, after half an hour searching the narrow lanes around RAF Brize Norton, the first sign of my quarry – the location recording unit of the latest BBV production.

Eye of the Beholder is the sixth in the *Stranger* stories, a range of video adventures developed by director Bill Baggs which feature former *Doctor Who* star Colin Baker as the Stranger – a character who was once shrouded in mystery but, in more recent stories, has been revealed to be Soloman, a disillusioned terrorist from another dimension.

Ushered into the kitchen by a stressed assistant, my over-enthusiastic greeting was hushed into silence. His urgent whisper informed me that a particularly complex scene was being taped in the "concept room." I think he meant the lounge.

After a few minutes of feeling rather extraneous to requirements, I was pleased to be rescued by Nicholas Briggs; scriptwriter, guest star and assistant caterer for the production. We settled down in a small sitting-room cluttered with props and camera equipment. I asked him about the changes that had been made to the character of the Stranger/Soloman.

"To be able to write something, I need to know who the characters are; where they come from. It was difficult to write something that was, for all intents and purposes, *Doctor Who* but I just wasn't allowed to say so. It's just an impossible task. The first thing I did for *In Memory Alone* [the third *Stranger* video] was get rid of the regular characters' memories so that they didn't know who they were. Then I could write dialogue that was honest to them. I didn't have to say who they were because even they didn't know. With *The Terror Game* [the fourth story], Bill wanted to reveal that the Stranger had done something appalling in the past, so that as he regained his memory you had that internal conflict where he didn't actually like his old self and wanted to distance himself from it."

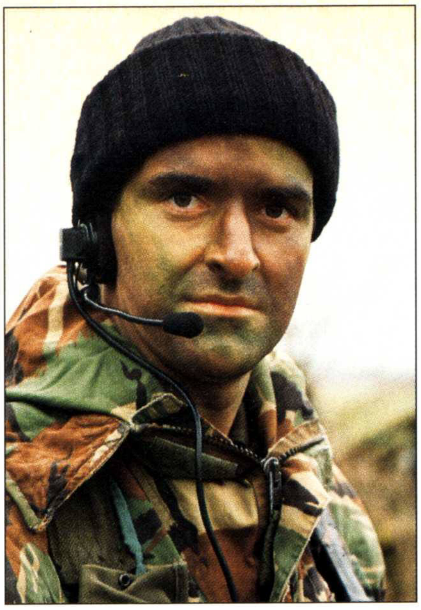
Below: Director Bill Baggs lines up a shot. Photo © Robin Pritchard

"One of the problems with that play, as many viewers have pointed out, was that there was far too much plot. There was no time to breathe between new bits of information. Since then we've been trying to restate the scenario in different ways, to help people to catch up and familiarise themselves with the situation. In *Breach of the Peace* [the fifth adventure], we introduced the idea of the Dimensional Web, a network of invisible gateways that link different parts of the universe which can only be used by those who do not intend violence or evil. We last saw Saul and Egan catch up with Soloman, the Stranger, on Earth and the three of them stepped into the Web.

"In the new story, *Eye of the Beholder*, Saul, Egan and Soloman find themselves snatched from the Web and brought back to Earth by a mysterious force. They materialise near a top-secret research centre that is investigating the psychic abilities of a young woman called Meta. Her mind is so powerful that it is bending the fabric of space and time and has penetrated the Web, drawing the travellers to her. Her mind links with Egan's, who arrives at the research centre with this incredibly strong image of this girl in his head. He has always been the most cynical of the three, with no regard for humans; he considers them to be, at best, a source of irritation. This sets up a nice dialogue between Egan and Soloman, who has learned the value of human life. Then they find out the nature of their mission on Earth which enormously complicates matters for them."

"*Beholder* is ninety minutes long. It is adapted from an audio version we made last year, so we knew there was enough plot to fill sixty minutes, which allows us to do some nice character work. We can, for instance, develop the character of Hunter, the scientist in charge of the research project, and give him more motivation and background."

A break in rehearsal allowed me a few minutes to talk to the actor playing Hunter, Geoffrey Beevers – better known to *Doctor Who* fans for his portrayal of the Master in *The Keeper of Traken*. I asked him how he came to be involved with the production.



"I attended a *Doctor Who* convention early last year with my wife Caroline John, who once played a companion, Liz Shaw, in the series, and it was there that we met Bill Baggs. Carrie has done two of these plays already. I was asked if I wanted to appear in *Eye of the Beholder*." How did he find the atmosphere on location? "Oh it's lovely, much more relaxed than working on a television production. I'm playing this marvellous character, a Ministry of Defence scientist who is investigating the mental powers of a young girl, trying to find out if her psychic abilities can be used as a weapon. He also has something of a crush on her which makes things interesting dramatically. It's good fun, and Bill Baggs knows exactly what he wants; he's a very thorough director."

Almost on cue, an enthusiastic but distracted Bill joined us in the sitting room. I asked him why he chose to return to the *Stranger* series for his new production.

"It's my intention to direct a major production later this year, featuring the Cybermen, that will be a long, intensive and technically complex production. I wanted some practice at a ninety-minute play first. I'm comfortable with the *Stranger* material – we've done this story as an audio and I trust the writer and know the cast. It seemed a sensible safe-area in which to practice and learn the special demands of a production of that length."

The Stranger videos began with a very strong *Doctor Who* feel but have slowly developed their own continuity and style. Was there still material in them to interest a *Doctor Who* fan? "Oh yes, absolutely. Don't forget that Soloman, Egan and Saul are three aliens from another dimension. That is the science-fiction element at the core of the series. They come from the Dimensional Web, a fantastical place. There is no point in mimicking *Doctor Who* because that, ultimately, has nowhere to go. We do have letters from people who are upset because we have moved away from *Doctor Who* but we get a lot more congratulating us on the direction we have taken. Of course, when I am making a *Stranger* story, I am conscious of what will appeal to the *Doctor Who* fan market but I think that if Nick and I continue to do what we believe in, we will product a better and more popular product." How does Bill reconcile this approach with plans for a Cyberman production – surely that is another surrogate *Doctor Who*? "Well, yes, we are certainly using a *Doctor Who* monster, but in a different context. The script I am developing, which at this point is called *Cyber War*, is more like a war film in style, it's very action-orientated. I think the Cybermen are well-suited to that, and I think fans would like to see them again. When we began the *Stranger* stories, it was a challenge to do something a little different with Colin. I felt he hadn't been used to his potential in *Doctor Who*; he was encouraged to play that part in an unsympathetic way. I became aware of how talented an actor Colin was, and wanted to make use of that. Likewise, there are all sorts of new things that can be done with the Cybermen."

"I became aware of how talented an actor Colin was, and wanted to make use of that."

Eye of the Beholder will be released into a more crowded market than any of Bill's earlier productions. It will be available alongside such videos as Dreamwatch Media's Sontaran tale *Shakedown* and Reeltime Picture's forthcoming Yeti story *Downtime*. Did this influence Bill's approach? "Yes, it inevitably does, you have to keep track of these things, but it doesn't influence my choice of writer or cast. The other plays are specifically geared towards *Doctor Who* fans. I'm aiming at a broader market, which includes broadcasters and professionals, with material that I hope will also appeal to *Doctor Who* fans, because it's that sort of thing."

As Bill rushed out to set up a shot, I flagged down a passing Colin Baker to answer a few questions about the production. Had the changes to the character of the Stranger made the plays more challenging?

"In many ways it's easier. In the beginning, the *Stranger* stories relied very heavily on borrowing people's memories and expectations of *Doctor Who* – there was very little to draw upon. I just did general *Doctor Who* acting, I suppose. Now there are more clearly defined elements to get your teeth into, in an acting sense. You can give much more to a scene, so it's much more enjoyable to do." Does he like the character of Soloman? "I think I like every character I play, you have to. I can't think of a character I've played that I haven't found something likeable in. I'm very fond of him. But then, I enjoy going round zapping and killing, murdering and maiming. I like all that. He's the classic hero of every film these days. He's someone who's been out there and seen the action and been changed by it – turned into a better person."

How did he find working regularly with David Troughton and John Wadmore? Were they a good team? "It's a bit dangerous because we enjoy ourselves too much. We tend to muck about a bit. David in particular is a very powerful actor, but he's wonderful because he doesn't take acting seriously except when he's doing it.

"This play turns the tables on some of the characters. It is informed by the earlier ones, but stands up on its own. So if readers are wondering, 'What happens if I buy *Stranger* number six and I haven't seen numbers one to five?' then they needn't worry – it's a story in its own right. It also has a lot more science-fiction than *Breach of the Peace*, and it's more interesting for that."

How did Colin see the future for the Stranger? Are there more worlds to save and stories to tell? "Yeah, I'd very much like to carry on. It's an extraordinary role. I've become so interested in the characters. I want to do more so I can find out for myself what's going to happen to Soloman."

◆

Above left: Scriptwriter of *Eye of the Beholder* Nicholas Briggs made up for a part in his own creation. Photo © Robin Pritchard

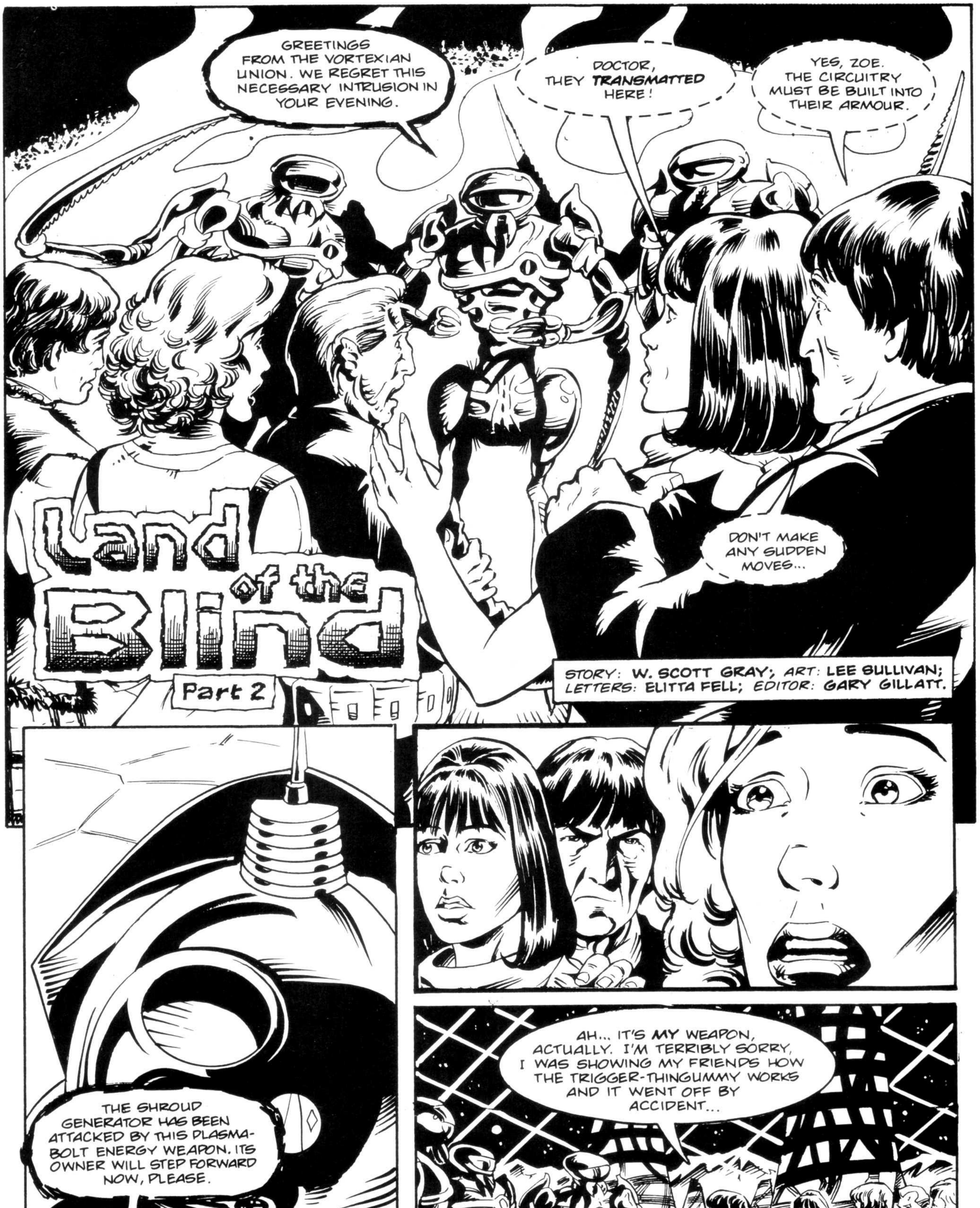
Below left: The team set up a shot of David Troughton. Photo © BBV

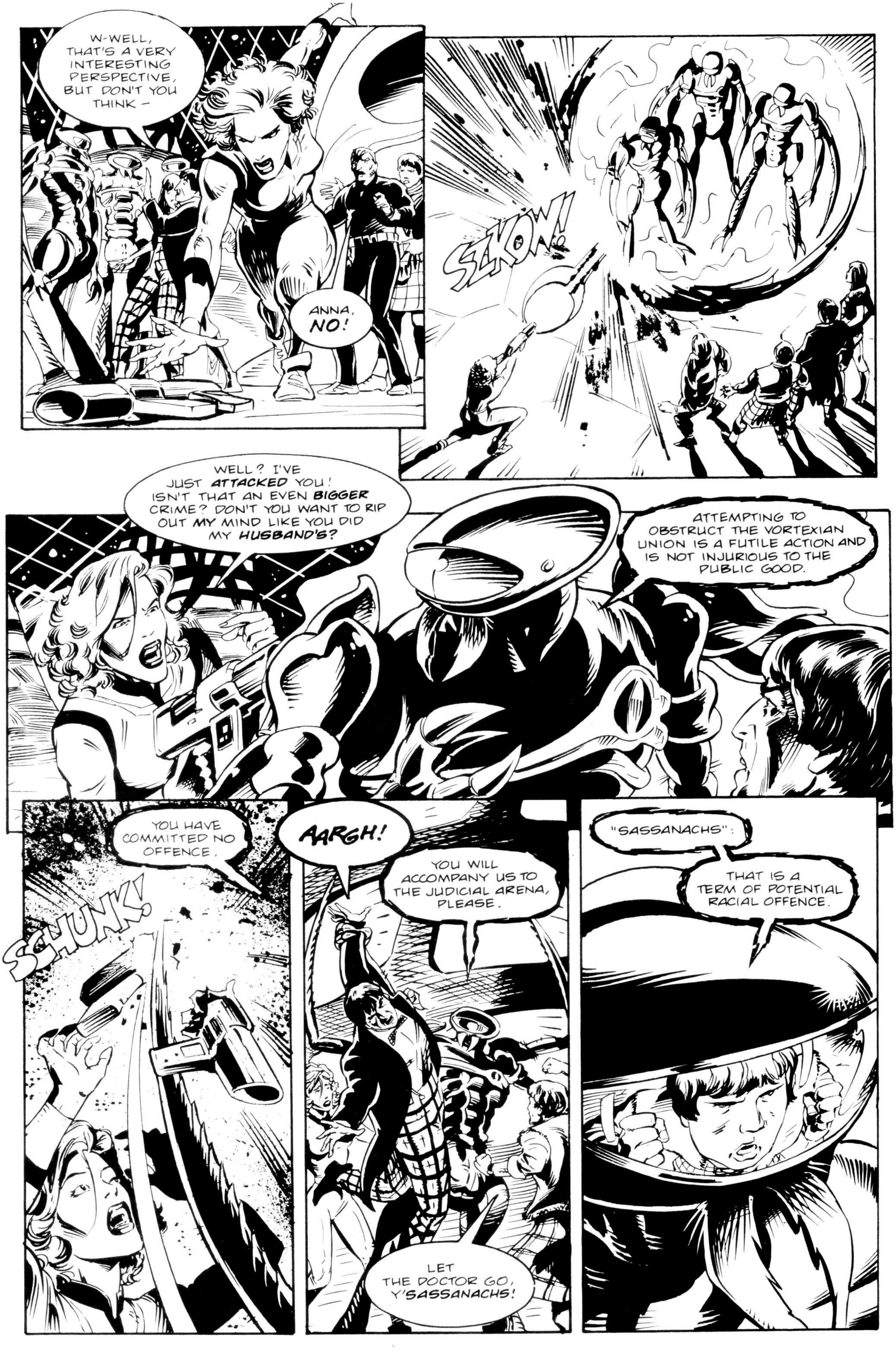
Below right: Hunter (Geoffrey Beevers) and Soloman. Photo © Robin Pritchard

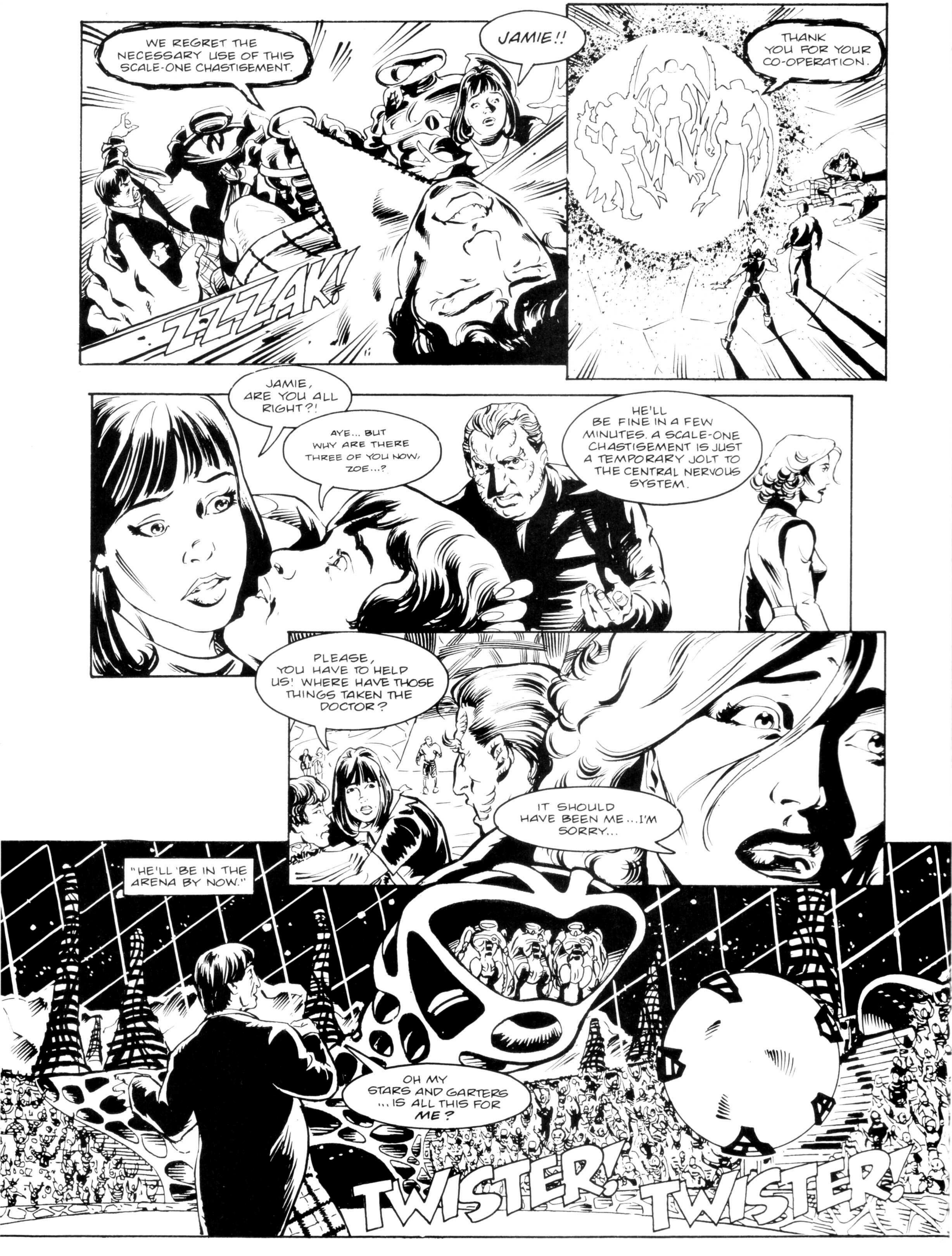
Land of the Blind

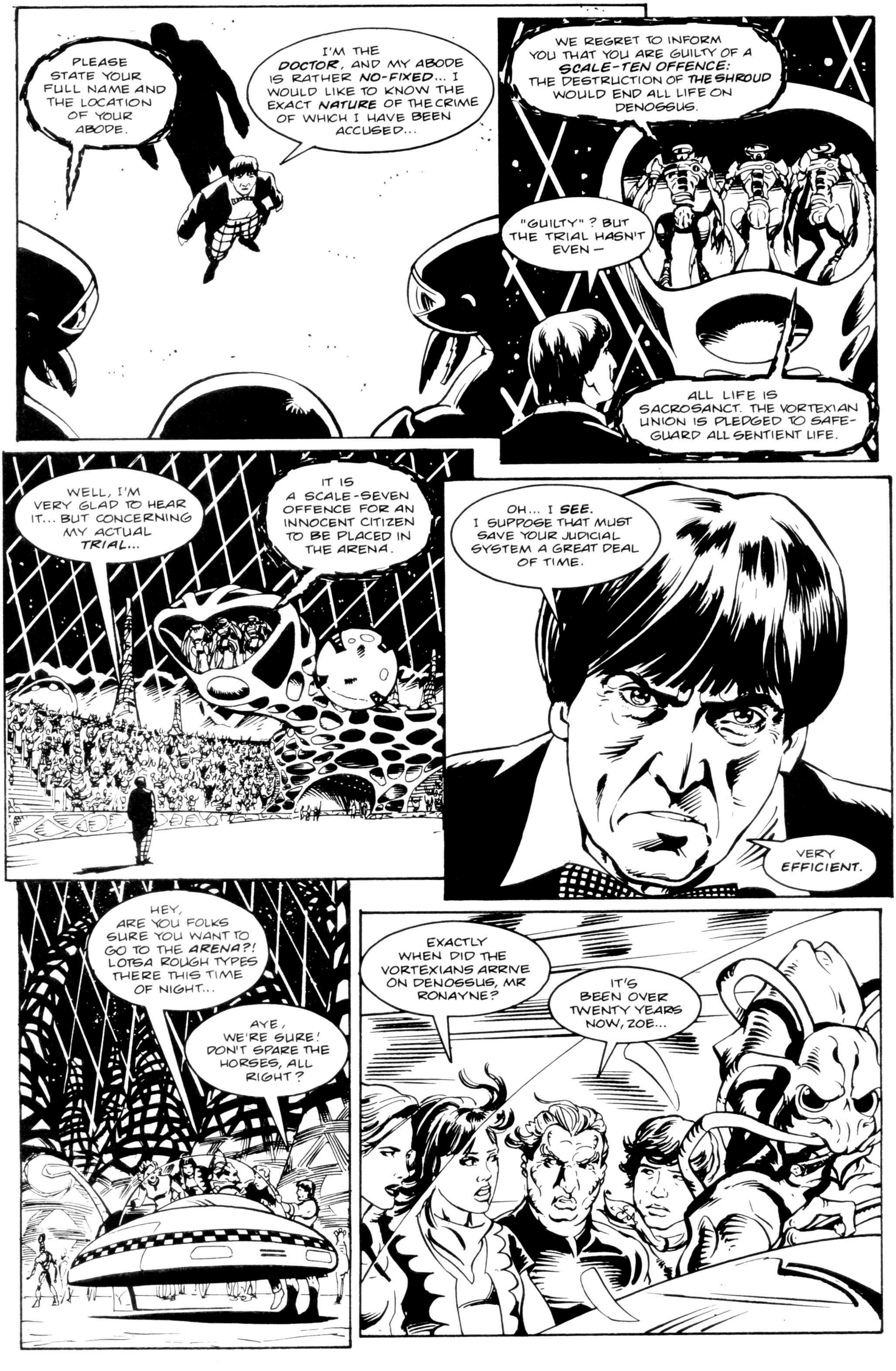
Part 2

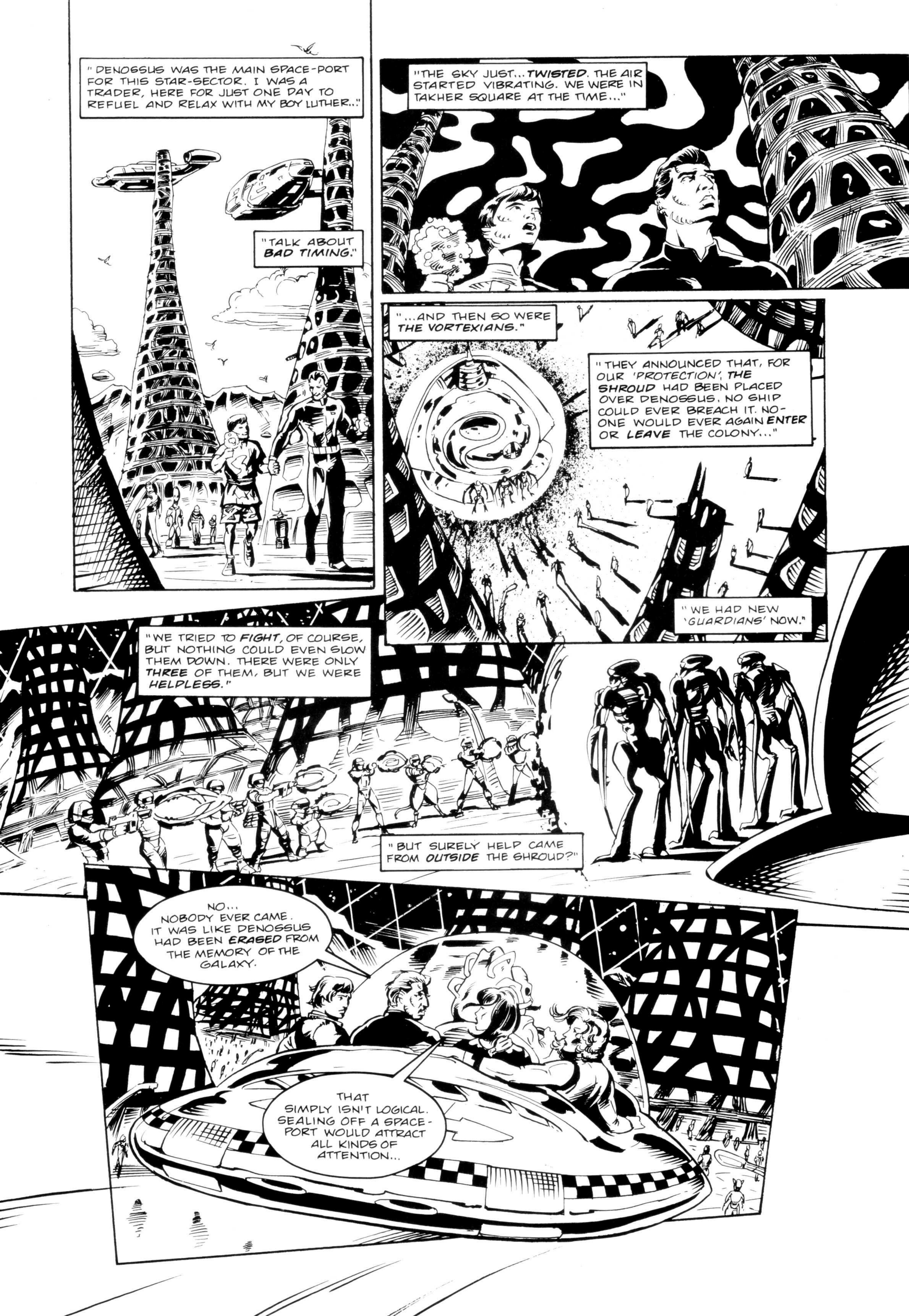
STORY: **W. SCOTT GRAY;** *ART:* **LEE SULLIVAN;**
LETTERS: **ELITTA FELL;** *EDITOR:* **GARY GILLATT.**

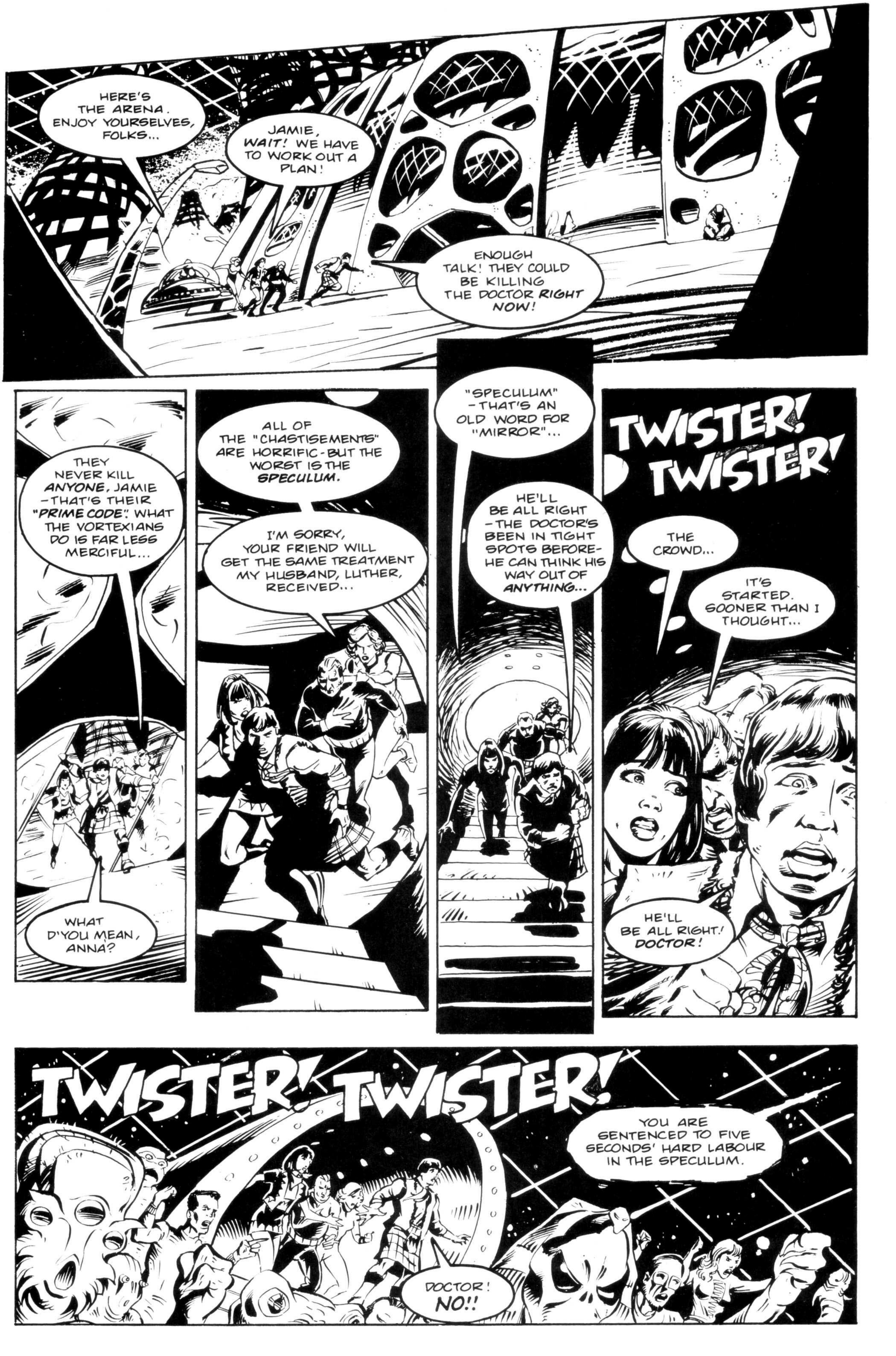

GREETINGS FROM THE VORTEXIAN UNION. WE REGRET THIS NECESSARY INTRUSION IN YOUR EVENING.
DOCTOR, THEY TRANSMATTED HERE!
YES, ZOE. THE CIRCUITRY MUST BE BUILT INTO THEIR ARMOUR.
DON'T MAKE ANY SUDDEN MOVES...
THE SHROUD GENERATOR HAS BEEN ATTACKED BY THIS PLASMA-BOLT ENERGY WEAPON. ITS OWNER WILL STEP FORWARD NOW, PLEASE.
AH... IT'S MY WEAPON, ACTUALLY. I'M TERRIBLY SORRY, I WAS SHOWING MY FRIENDS HOW THE TRIGGER-THINGUMMY WORKS AND IT WENT OFF BY ACCIDENT...
THERE ARE NO ACCIDENTS. ALL ACTIONS MADE BY SENTIENT LIFE MUST BE ACCOUNTABLE.

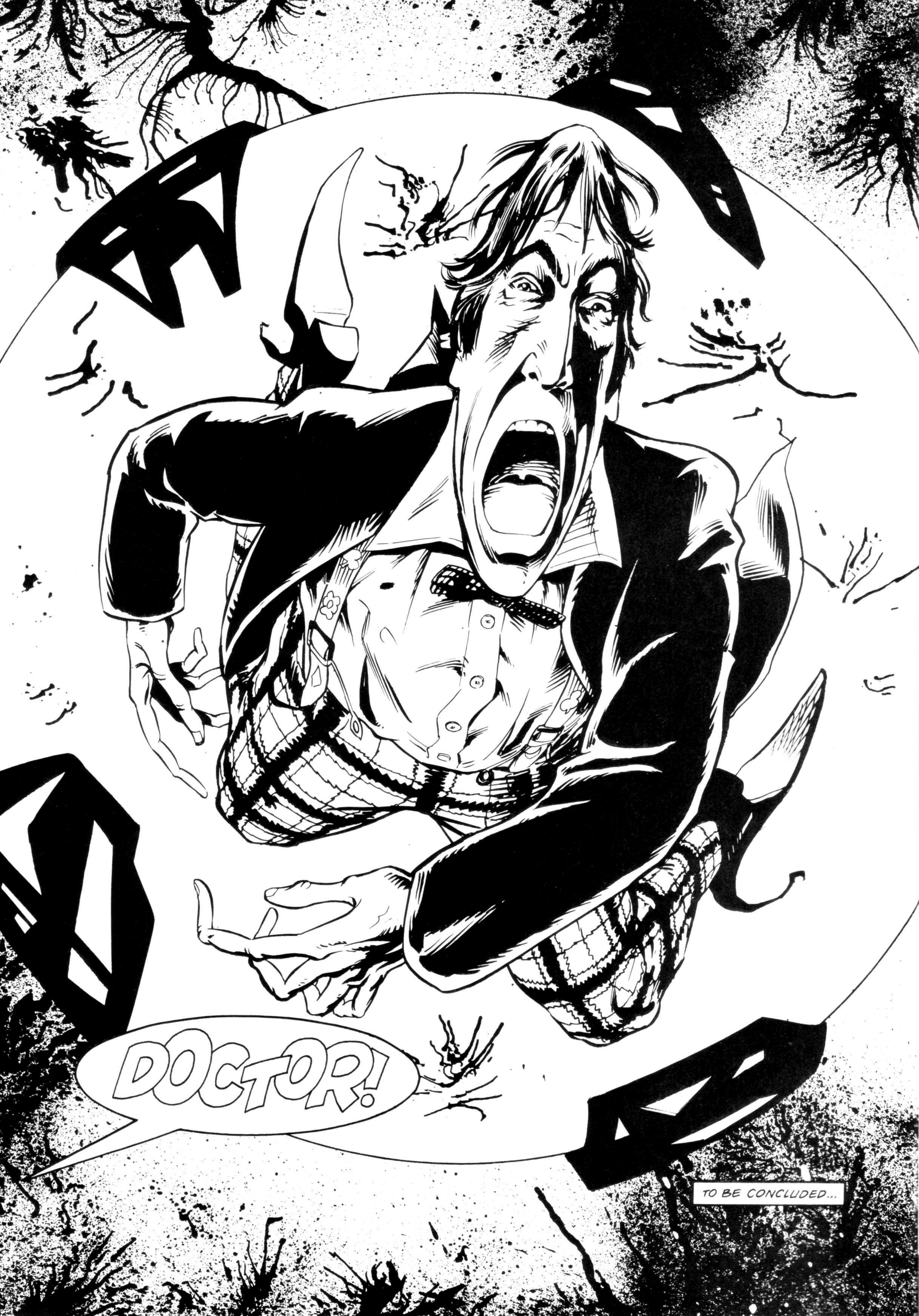

W-WELL, THAT'S A VERY INTERESTING PERSPECTIVE, BUT DON'T YOU THINK –
ANNA, NO!
SZKOW!
WELL? I'VE JUST ATTACKED YOU! ISN'T THAT AN EVEN BIGGER CRIME? DON'T YOU WANT TO RIP OUT MY MIND LIKE YOU DID MY HUSBAND'S?
ATTEMPTING TO OBSTRUCT THE VORTEXIAN UNION IS A FUTILE ACTION AND IS NOT INJURIOUS TO THE PUBLIC GOOD.
YOU HAVE COMMITTED NO OFFENCE.
SCHUNK!
AARGH!
YOU WILL ACCOMPANY US TO THE JUDICIAL ARENA, PLEASE.
LET THE DOCTOR GO, Y'SASSANACHS!
"SASSANACHS":
THAT IS A TERM OF POTENTIAL RACIAL OFFENCE.


WE REGRET THE NECESSARY USE OF THIS SCALE-ONE CHASTISEMENT.
JAMIE!!
Z-Z-ZZAK!
THANK YOU FOR YOUR CO-OPERATION.
JAMIE, ARE YOU ALL RIGHT?!
AYE... BUT WHY ARE THERE THREE OF YOU NOW, ZOE...?
HE'LL BE FINE IN A FEW MINUTES. A SCALE-ONE CHASTISEMENT IS JUST A TEMPORARY JOLT TO THE CENTRAL NERVOUS SYSTEM.
PLEASE, YOU HAVE TO HELP US! WHERE HAVE THOSE THINGS TAKEN THE DOCTOR?
IT SHOULD HAVE BEEN ME... I'M SORRY...
"HE'LL 'BE IN THE ARENA BY NOW."
OH MY STARS AND GARTERS ...IS ALL THIS FOR ME?
TWISTER! TWISTER!


PLEASE STATE YOUR FULL NAME AND THE LOCATION OF YOUR ABODE.
I'M THE **DOCTOR**, AND MY ABODE IS RATHER **NO-FIXED**... I WOULD LIKE TO KNOW THE EXACT **NATURE** OF THE CRIME OF WHICH I HAVE BEEN ACCUSED...
WE REGRET TO INFORM YOU THAT YOU ARE GUILTY OF A **SCALE-TEN OFFENCE:** THE DESTRUCTION OF **THE SHROUD** WOULD END ALL LIFE ON DENOSSUS.
"GUILTY"? BUT THE TRIAL HASN'T EVEN —
ALL LIFE IS SACROSANCT. THE VORTEXIAN UNION IS PLEDGED TO SAFEGUARD ALL SENTIENT LIFE.
WELL, I'M VERY GLAD TO HEAR IT... BUT CONCERNING MY ACTUAL **TRIAL**...
IT IS A SCALE-SEVEN OFFENCE FOR AN INNOCENT CITIZEN TO BE PLACED IN THE ARENA.
OH... I **SEE**. I SUPPOSE THAT MUST SAVE YOUR JUDICIAL SYSTEM A GREAT DEAL OF TIME.
VERY **EFFICIENT**.
HEY, ARE YOU FOLKS SURE YOU WANT TO GO TO THE **ARENA**?! LOTSA ROUGH TYPES THERE THIS TIME OF NIGHT...
AYE, WE'RE SURE! DON'T SPARE THE HORSES, ALL RIGHT?
EXACTLY WHEN DID THE VORTEXIANS ARRIVE ON DENOSSUS, MR RONAYNE?
IT'S BEEN OVER TWENTY YEARS NOW, ZOE...


"DENOSSUS WAS THE MAIN SPACE-PORT FOR THIS STAR-SECTOR. I WAS A TRADER, HERE FOR JUST ONE DAY TO REFUEL AND RELAX WITH MY BOY LUTHER..."
"TALK ABOUT **BAD TIMING**."
"THE SKY JUST... **TWISTED**. THE AIR STARTED VIBRATING. WE WERE IN TAKHER SQUARE AT THE TIME..."
"...AND THEN SO WERE **THE VORTEXIANS**."
"THEY ANNOUNCED THAT, FOR OUR 'PROTECTION', **THE SHROUD** HAD BEEN PLACED OVER DENOSSUS. NO SHIP COULD EVER BREACH IT. NO-ONE WOULD EVER AGAIN **ENTER** OR **LEAVE** THE COLONY..."
"WE HAD NEW 'GUARDIANS' NOW."
"WE TRIED TO **FIGHT**, OF COURSE, BUT NOTHING COULD EVEN SLOW THEM DOWN. THERE WERE ONLY **THREE** OF THEM, BUT WE WERE **HELPLESS**."
"BUT SURELY HELP CAME FROM **OUTSIDE** THE SHROUD?"
NO... NOBODY EVER CAME. IT WAS LIKE DENOSSUS HAD BEEN **ERASED** FROM THE MEMORY OF THE GALAXY.
THAT SIMPLY ISN'T LOGICAL. SEALING OFF A SPACE-PORT WOULD ATTRACT ALL KINDS OF ATTENTION...


HERE'S THE ARENA. ENJOY YOURSELVES, FOLKS...
JAMIE, WAIT! WE HAVE TO WORK OUT A PLAN!
ENOUGH TALK! THEY COULD BE KILLING THE DOCTOR RIGHT NOW!
THEY NEVER KILL ANYONE, JAMIE —THAT'S THEIR "PRIME CODE". WHAT THE VORTEXIANS DO IS FAR LESS MERCIFUL...
WHAT D'YOU MEAN, ANNA?
ALL OF THE "CHASTISEMENTS" ARE HORRIFIC - BUT THE WORST IS THE SPECULUM.
I'M SORRY, YOUR FRIEND WILL GET THE SAME TREATMENT MY HUSBAND, LUTHER, RECEIVED...
"SPECULUM" —THAT'S AN OLD WORD FOR "MIRROR"...
HE'LL BE ALL RIGHT —THE DOCTOR'S BEEN IN TIGHT SPOTS BEFORE - HE CAN THINK HIS WAY OUT OF ANYTHING...
TWISTER! TWISTER!
THE CROWD...
IT'S STARTED. SOONER THAN I THOUGHT...
HE'LL BE ALL RIGHT! DOCTOR!
TWISTER! TWISTER!
YOU ARE SENTENCED TO FIVE SECONDS' HARD LABOUR IN THE SPECULUM.
DOCTOR! NO!!


DOCTOR!
TO BE CONCLUDED...

The Abominable Snowmen

Episode Two

by
Mervyn Haisman
& Henry Lincoln

directed by
Gerald Blake

transmitted
7th October 1967

THE
ABOMINABLE SNOWMEN

EPISODE TWO

Jamie races back down the cave as the lumbering creature approaches. "Keep back, Victoria," he yells, "I can't stop it!" Victoria cries out as debris falls from above. Jamie grabs a piece of wood and knocks out one of the supporting struts.

The roof struts give way and rocks and debris crash down onto the creature.

As the dust clears, they see a small rock fall has buried the creature. Jamie takes one of the metallic spheres from the tetrahedron at the rear of the cave.

Victoria is rather cautious about walking past the buried creature. "Don't worry about that," Jamie reassures her. "It's quite dead." But as they pass by, the creature slowly flexes its claws . . .

Victoria looks back and sees the creature struggling to unearth itself. The two friends run out of the cave and back down the mountainside.

The Doctor sits on a straw bed and amuses himself by playing *Twinkle Twinkle, Little Star*. The young monk, Thonmi, enters and asks that he follow him. "After we've had a little chat," the Doctor replies. "Now, what's been going on?"

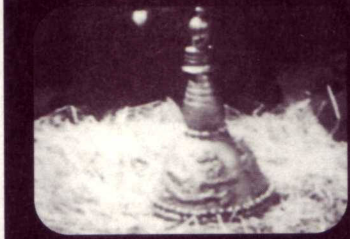
"We are besieged," Thonmi says. "The Yeti have turned upon us." The Doctor asks Thonmi what he knows about the attack on Detsen monastery in 1630. "It was then our holy ghanta was taken from us," he replies.

Thonmi reminds the Doctor that they do not have time to talk. "Khrisong will be angry," he explains. "But he's not the Abbot, is he?" the Doctor states. "I don't think the Abbot will be angry when he sees what I've brought with me."

As the Doctor asks Thonmi to help deliver something to the Abbot, they are interrupted by Khrisong. "Why this delay?" he demands. "Take him to the gate."
"Abbot – the straw," the Doctor says to Thonmi as he is led away.

Khrisong orders Thonmi to follow, but the young monk returns to the cell and finds the holy ghanta hidden in the straw bedding.

Placing it reverently on the bed, the young monk pays homage to the holy relic.



"Victoria, the TARDIS is that way," says Jamie. "I know," she replies, "But we must warn the Doctor!" Victoria turns and sees the creature is following them. "Run!" cries Jamie. They head off down the mountain.

The elder monks return to the courtyard after their meditation as Khrisong and the Doctor enter.

RInchen reminds Khrisong that they had decided to consult the Abbot. "You mean you had decided," Khrisong says. "Must I always consult the Abbot before I take any decisive action?"

Travers enters the courtyard, heading for the gates. "Don't you think this has gone far enough?" the Doctor asks the explorer. "Well, there's nothing I can do," he replies. "Don't worry, the monks won't harm you, they're men of peace," he adds and moves on.

"You are asking us to agree to murder," claims Rinchen. "No," Krisong replies. "Our hands will be clean."
"After deliberately using him as live bait," Sapan stresses. "You cannot be so ruthless."

Believing that the Doctor has turned the Yeti into savage creatures, Khrisong plans to tie him to the gate. "If the Yeti come to rescue him, we shall know the truth," he claims. "But if he is innocent?" asks Sapan. "My warriors will protect him," Khrisong replies.

Thonmi waits in a hallway outside a large door. When it opens, the young monk falls to the floor to avert his gaze from what lies inside the room.

"Master Abbot," he says, rising from the floor and offering the ghanta. "Thonmi, you know well that only I may enter here," Songsten replies.

"Where did you get this?" Songsten asks, examining the artifact. "Is it not the ghanta that was lost?" Thonmi nervously asks. "It is," says a disembodied voice. "Two hundred years or more it has been lost to us. How came you by it?"

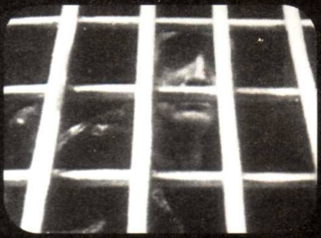
"It is the Master Padmasambvha," Songsten tells Thonmi. "Do not be afraid, answer him."
"It was the stranger," the young monk replies.

"The Doctor," rasps Padmasambvha. "He has returned." He orders Thonmi and Songsten to bring the ghanta to him.

"Any attempt to rescue you will now be highly dangerous—for you," Khrisong points out. "Look, nobody is going to rescue me," protests the Doctor, "least of all an Abominable Snowman!"

"Hasn't it occurred to you that, innocent or guilty, whatever has been killing your monks might very well kill me!" exclaims the Doctor. "If you are innocent," Khrisong states, "let us hope we have time to rescue you."

Out of one of the windows beside the gates, Ralpachan, one of Khrisong's warriors, keeps a watchful eye on the mountains.

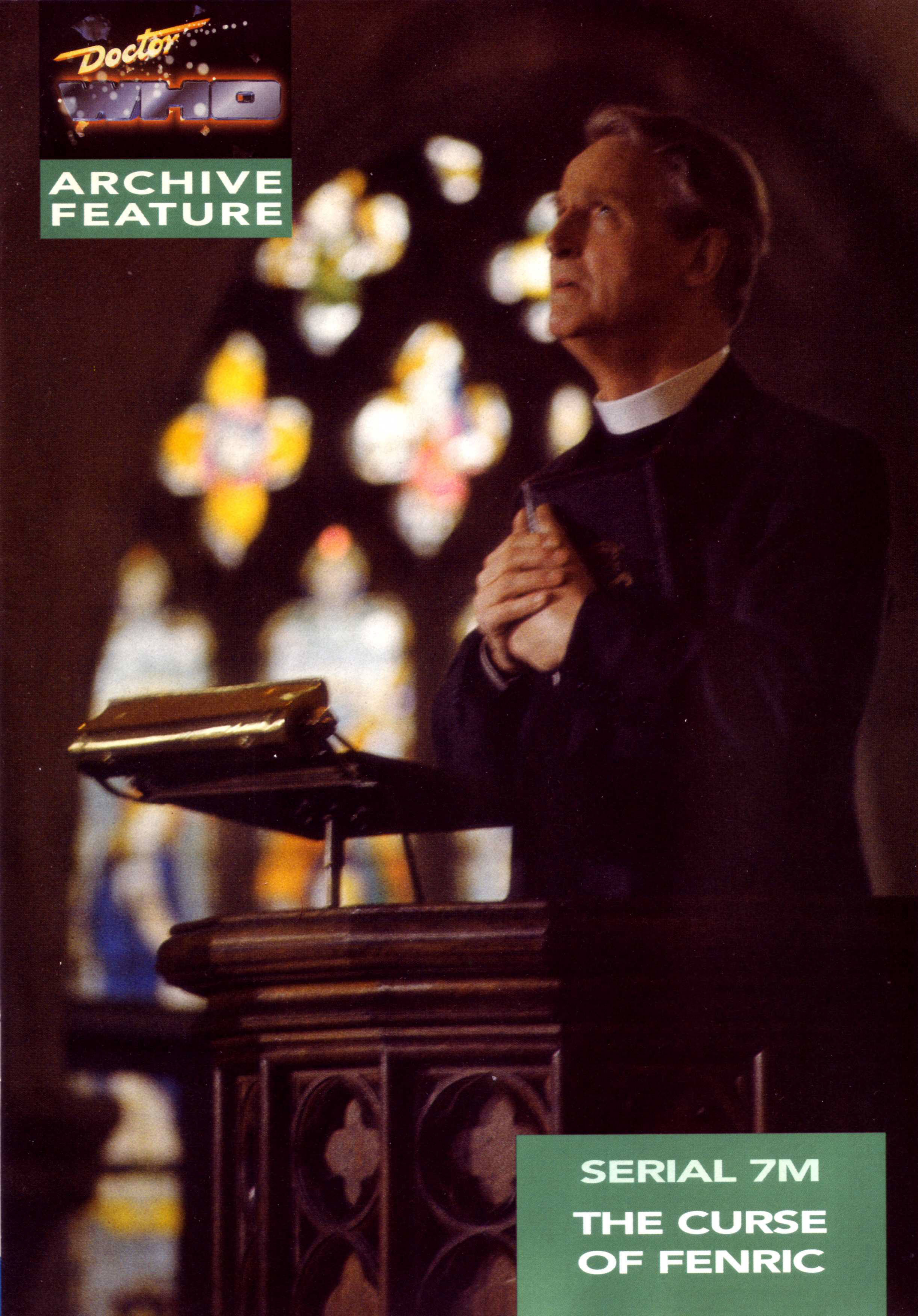


Victoria and Jamie, having lost their pursuer, meet Travers coming in the opposite direction. "Who the devil are you?" the explorer demands. "What are you doing here?"
"We're on our way to the monastery," Jamie says.

"You're not anything to do with that newspaper fellow?" enquires Travers. "Says he's a Doctor but I know what he's really after." Jamie and Victoria convince Travers that neither they nor the Doctor are part of a rival expedition.

Travers is about to carry on up the mountain when Jamie warns him about the creature and the cave. Travers becomes very excited at this news. "Will you show me where it is?" he pleads.

"If you're that keen to tangle with that beastie then I'll show you where the cave is," Jamie bargains, "after you've shown us to the monastery." Travers agrees, and leads them back down the mountain.



ARCHIVE FEATURE

SERIAL 7M

THE CURSE OF FENRIC

SYNOPSIS

PART ONE (dm: 24'23", VT dm: 26'40")
Captain Sorin leads the dinghies of his Russian commandos in from the sea to the cliffs of the North Yorkshire coast. It is 1943. They are searching for their sealed orders when one of their groups goes missing. Meanwhile, the Doctor and Ace arrive in a top secret Naval camp. Confronted by Royal Marines, the Doctor demands to see the computer genius Doctor Judson, passing himself off with faked authorisation from the War Office.

Sorin finds one of his missing men, Gayev, who has been attacked and lost a lot of blood. Another commando finds the sealed orders – which contain a photo of Judson – and is attacked in a similar manner.

The next day the Doctor and Ace visit the disabled Judson at the local church, St Judes, where he is translating Viking carvings in the crypt. Ace meets Phyllis and Jean, two East End evacuees, and arranges to see them later at Maidens' Point – to the anger of Miss Hardaker, with whom the girls are billeted. Travelling there, the Doctor and Ace find the discarded sealed orders, and the Doctor realises they are similar to a translation of the carvings made by the grandfather of the Reverend Mr Wainwright.

The Doctor and Ace explore more of the camp, meeting Naval WREN Kathleen Dudman and her baby, Audrey, and the ruthless Commander Millington who is obsessed with the Nazi mind and Viking legends about the Curse of Fenric. The Doctor and Ace return to Maidens' Point to find themselves held at gunpoint by the Russian commandos . . .

PART TWO (dm: 24'09", VT dm: 24'50")
The Doctor convinces Sorin to let them return to the Naval camp. A new set of Viking runes burn themselves into the crypt, which the Doctor and Ace discover. They also find a secret tunnel behind the crypt which Millington's men are using. There is a natural source of deadly toxins under the church, which will be used in bombs to help win the war. Millington shows the Doctor to Judson's cypher-cracking computer, the Ultima machine. This is bait for the Russians who will be allowed to steal it – the deadly toxin hidden inside will wipe out their superiors in Moscow. Millington orders Judson to use the computer to decypher the runic carvings. They read, "Let the Chains of Fenric Shatter". Millington orders all lines of communications from the camp disabled and all chess sets to be burnt. At the church, a strange glowing flask emerges from the decaying brickwork.

Jean and Phyllis swim out to sea at Maidens' Point – and vanish in a mist. When they are next seen by a Russian sergeant, they are bloodless vampiric creatures. The mesmerised commando is lured

into the sea and dragged underwater. The two girls return to Miss Hardaker's cottage and kill her, then head for the graveyard where Wainwright is worrying about his faith during wartime. It is the intervention of the Doctor – armed with his faith – that saves the vicar.

Ace realises that she pointed out to Judson that the runic carvings were a logic diagram. As more strange creatures rise from the waters of Maidens' Point, Millington and Judson find that the Ultima machine is running out of control, typing out Viking names. The Doctor, Ace and Wainwright arrive, but are unable to shut the machine down. "You're too late, Doctor!" shouts Millington . . .

PART THREE (dm: 24'11", VT dm: 24'40")

The Doctor, Ace and Wainwright return to St Judes to check the parish records. The Doctor explains that Jean and Phyllis have become blood-sucking Haemovores – the final evolutionary form of mankind. They find that many of the local people are descendants of the Viking settlers. Searching the crypt, Ace finds the flask, just as the Haemovores attack St Judes. Ace is saved on the roof by Sorin and two commandos. The creatures are repelled when the Doctor generates a high-pitched sound based on his faith.

The Doctor, Ace, Wainwright and the commandos use the secret tunnel to escape to the pit-head at the Naval camp. Sorin uses his faith in communism to pass through the Haemovores and rejoin his men. The creatures pursue the Doctor's party into the tunnels. The Doctor, Ace and Wainwright emerge from the pit-head to face Millington, who seals the commandos in to die. Millington takes the parish records and the flask to Judson, who feeds the data into the Ultima machine. Ace learns that Kathleen's husband Frank has been killed when his ship was torpedoed.

Sorin enters the Naval compound to talk to Millington but is captured and locked up. The Doctor and Ace release him as the Haemovores break out of the pit-head and kill Wainwright. The Ultima machine runs wild again, and a blast of lightning from the flask knocks Judson from his wheelchair, killing him. The Doctor and Ace enter as Judson stands up, a green glow in his eyes. "We play the contest again, Time Lord," he says . . .

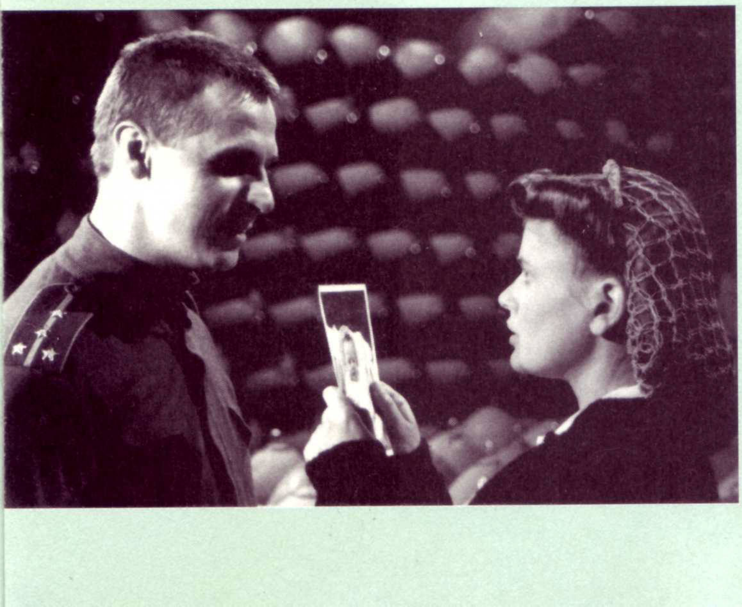
PART FOUR (dm: 24'16", VT dm: 27'11")

Possessing the body of Judson, Fenric tells the Doctor that he will take revenge for his imprisonment in the shadow dimensions. Fenric vanishes, and Millington orders Captain Bates to execute the Doctor, Ace and Sorin. A counterattack by Sorin's commandos saves them. The Doctor explains to Ace that he needs a chess set to set another trap for Fenric – an evil force from the dawn of time.

Fenric begins giving orders to his wolves – the descendants of the Vikings he manipulated. The Ancient One, a huge Haemovore, is summoned to kill all the humans. Overhearing Fenric telling Millington that he will use the toxin to pollute the world, Bates joins forces with the Doctor, Ace, and Sorin. The Doctor takes Kathleen's chess set and sets up a puzzle for Fenric in the toxin lab. Ace helps Kathleen to escape with Audrey. As mother and child flee the camp, Ace sees the Haemovores disintegrate and die – responding to a signal generated by the Ancient One.

While Fenric puzzles over the chess dilemma, the Doctor meets the Ancient One and discusses the polluted future of the Earth with the creature. Ace discovers the solution to the chess problem and tells Sorin, not realising that Fenric has now possessed his body. Fenric makes the winning move, revealing that Ace is also one of the wolves – baby Audrey will be her mother. Fenric orders the Ancient One to kill Ace, but her faith in the Doctor holds it at bay. The Doctor deliberately breaks Ace's confidence in him with insults, allowing the Ancient One to force Fenric into the gas chamber and release a poison canister.

The Doctor explains to Ace that he had to break her confidence in him, but the girl is still upset, having discovered that the baby she loved is the mother she hates. Diving into the sea at Maidens' Point, her inner conflicts are resolved before she and the Doctor depart.



PRODUCTION

In May 1988, writer Ian Briggs began work with producer John Nathan-Turner and script editor Andrew Cartmel on his second *Doctor Who* serial. Briggs had geared his first, *Dragonfire*, towards comedy, but now aimed for a horror/thriller. He was keen to do a period story, initially suggesting a Seventies setting which Cartmel did not regard as "period". Briggs and Cartmel decided on a coastal World War II setting, with Briggs defining this as North Yorkshire to tie in with Viking/Scandinavian mythology and Bram Stoker's novel *Dracula*. Both men were fascinated by early computers, such as the development of the Ultra Machine by the army at Bletchley. The storyline was discussed and put on ice until Season Twenty-Six was confirmed.

Briggs was commissioned for a four-part story in October, at which point he started to research and draft a story breakdown based on the one-page storyline. The storyline was based on a Norse legend of a wolf called Fenris (or Fenrir) who was chained by one of the gods. At Ragnarok, the fall of the gods, the wolf broke free to take vengeance on the god who captured him.

Wolf Time was announced as the second story of the season in December. The first draft was a grim storyline in which all of the main guest characters died. The first two scripts, now retitled *The Wolves of Fenric* , were delivered just before New Year 1989.

Briggs believed he would have a further six weeks to complete Parts Three and Four and perform rewrites on Parts One and Two. However, in January 1989 Briggs' serial was brought forward to become first in production order, with Outside Broadcast recording in April (allowing time to develop scripts for *Battlefield* and fit in with the availability of Nicholas Courtney). Briggs was suddenly asked for the final two scripts within two weeks. Briggs completed Parts Three and Four over three weekends (he was still working as a copywriter during the week). In January Briggs viewed Part Four of *The Greatest Show in the Galaxy* in which the Doctor battled the Gods of Ragnarok. To avoid continuity confusion, Cartmel instructed Briggs to remove all references to Ragnarok.

Joseph Sundvik
born
died 3 February 1872
Florence Sundvik
born 3 July 1820
died 12 January 1895
Mary Eliza Millington

Part One's script specified the year as "1943 – probably May". The Russian commandos originally spoke in English throughout, with the bulk of their opening dialogue added later. Ace's computer studies teacher was called Miss Sydenham (changed to Miss Birkett) and the signature that the Doctor forged along with the Prime Minister's was His Majesty's personal private secretary – not the Head of the Secret Service. Some dialogue was removed due to its adult content. When Phyllis refers to Maidens' Point, she comments, "Well, that rules me and Jean out, for a start," to which Ace replies, "And me." Likewise, Ace's "Hell" towards the end of Part Two was amended to "Oh no!"

Briggs included an appendix to Part Two's script entitled *Futharks and Flip-Flops* to clarify the runic carvings and the logic device used by Doctor Judson. A futhark is a runic alphabet (named from its first six letters f-u-th-a-r-k). Briggs suggested using a sixteen-character Swedo-Norwegian futhark of the eighth/ninth century for the original inscriptions, with a fifth century twenty-four-character Gotland futhark for the carvings

that appeared in Part Two. He described the operation of a "flip-flop thingy" and how to construct one if necessary. Briggs gave an example of the *Prisoner's Dilemma* algorithm in Part One before laying out the new futhark inscription and its logic diagram equivalent. This runic message actually read "laukaR salusalu luwatuwa laukaR" which were magical words – Briggs commenting that "laukaR" was a fertility invocation and would this be suitable for 7.30pm on BBC1? Briggs also gave a list of possible Christian names for the wolves of Fenric printed out by the computer, from Viking names (eg "Johan, Sveinn, Ofeigr") to Anglo-Saxon (eg "Efe, Wilred, Werferth") and names from the future. Briggs said that the Ancient Haemovore's name should be "Ingiger" (a female Viking name).

In Part Three's script, Briggs borrowed from *Dracula* by specifying that the Haemovores climb down the bell tower of St Judes' face down to encounter Ace. The scene where Captain Sorin's commandos gain access to the roof via the stairs was changed when Tomek Bork suggested that the commandos scale the walls instead. For the Doctor's burst of faith, Briggs used the Time Lord's trust in his companions, with him murmuring, "Susan . . . yes, Susan . . . and Ian . . . Barbara . . . Vicki . . . Stephen . . ."[sic]. The noise was described as "the most beautiful soprano in the world singing the most perfect aria ever written", with a suggestion that the production team listen to Victoria de los Angeles singing the aria from *Bachianas Brasileiras No 5*.

In the script, the Ancient Haemovore rises from the sea towards the end of Part Three (held back to Part Four). To indicate Fenric's possession of Judson and Sorin, The script referred to "Fenric-Judson" and "Fenric-Sorin". In Part Four's script, Briggs suggested a video effect to indicate possession, such as a "fire" in the victim's eyes. This script included an extended sequence of Ace helping Kathleen flee the camp, with Haemovores clinging onto the Land Rover as Ace gets it started, flinging the creatures off by suddenly braking.

A CHANGE OF DIRECTION

The director was to be newcomer Michael Kerrigan, but after the swap with *Battlefield* the job went to Nicholas Mallett who had directed Parts One to Four of *The Trial of a Time Lord* and *Paradise Towers*. Mallet began work at the end of January.

The serial was originally planned to be the usual mix of location and studio work. Outdoor scenes at the naval base, the shoreline and the graveyard would be recorded by an OB unit from Saturday 1st to Wednesday 5th and Saturday 8th to Tuesday 11th April. Rehearsals for studio would start on Friday 14th, leading up to studio recording over Tuesday 25th to Thursday 27th April. Briggs indicated that the base would consist of near-identical Nissen huts, requiring only one set to be built and redressed as required.

Mallett felt that the serial could be improved by recording totally on location from Monday 3rd to Thursday 20th April (cutting down on the cost of the cast who could be hired for a shorter period). The main impact of this on the script was the rewriting of some of the shoreline scenes. The Russians originally arrive near a cave in the chalk cliffs to set up base. Coastline scenes were cut from Part Two before recording. After the marines are overpowered, Sergeant Leigh observes the Russians' retreat and radios to base that the "House Guests" are returning to the "Honeymoon Suite", intercut with Captain Bates in the command room. This was removed to avoid taking Marcus Hutton to the coast for one brief scene.

Other key personnel were costume designer Ken Trew (who had designed several serials since *Terror of the Autons* in 1970), visual effects designer Graham Brown on his first *Doctor Who*, set designer David Laskey (who had worked on *The Greatest Show in the Galaxy*) and make-up designer Denise Baron (who had designed several serials back to *The Twin Dilemma*). Prior to Mallett joining, visual effects had designed a puppet Ancient Haemovore – a smooth-headed creature with a leech-like mouth. Mallett and Nathan-Turner asked Trew to design a new version. Trew asked freelance prop-builders Sue Moore, Stephen Mansfield and Robert Allsopp to construct a mask and costume based on his Viking-style designs. The mask included air control systems allowing Trew's assistant Andrew Duckett to operate the eyes and gills. The mouth was strapped to Raymond Trickett's jaw, enabling him to speak his lines in the mask.

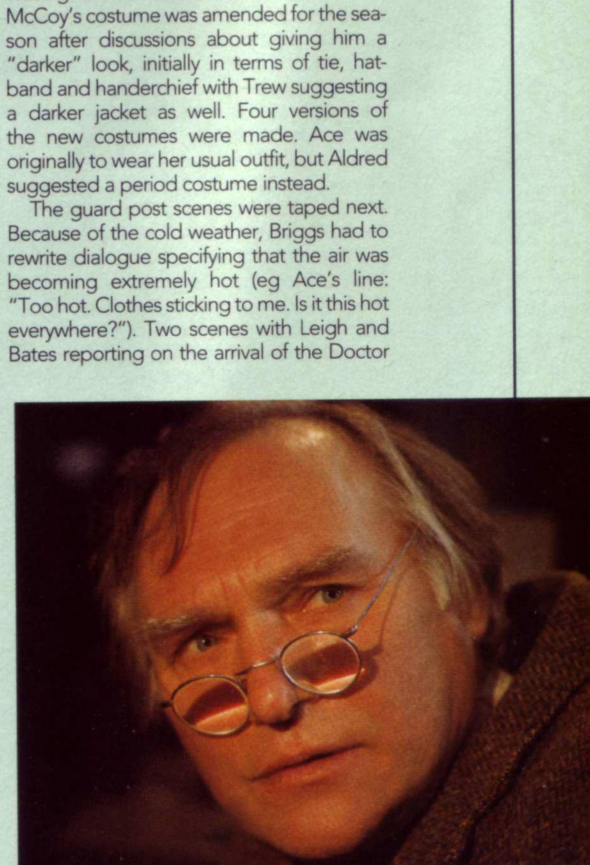
Mallett chose Nicholas Parsons to play Wainwight after seeing him as a panto dame. Parsons was perhaps best known as the host of the quiz show *Sale of the Century*. Alfred Lynch, star of the Sixties television series *Manhunt*, was cast as Commander Millington, and Dinsdale Landen who played Doctor Judson was known for serious drama and sitcoms like *Pig in the Middle*. When creating Miss Hardaker, Briggs drew on the character of Miss Tillings, a strict schoolmistress in Dennis Potter's 1965 play *Stand Up, Nigel Barton*. By coincidence, Janet Henfrey who played that part was cast as Miss Hardaker.

The first read-through at the BBC's Acton rehearsal rooms was on Thursday 23rd March, with rehearsals from Monday 27th to Friday 31st March. Since completing work on *The Happiness Patrol*, Sophie Aldred had appeared on *Knock, Knock* and *Corners* while McCoy had done *What's Your Story?* on television and *Zoo of Tranquility* on stage. Tomek Bork suggested a closer relationship between Ace and Sorin (including the scene where Sorin hands Ace his scarf). The serial's title changed again as Nathan-Turner felt that the term "wolf" was not explained until too late into the story. Briggs suggested *The Curse of Fenric* (production and some publicity documentation still read *The Wolves of Fenric*).

On Sunday 2nd April cast and crew travelled to the base hotels in Royal Tunbridge Wells. The crew were warned not to stray far from the shoot as the shoreline location was near an army shooting range. The naval base was a largely unoccupied Ministry of Defence Training Camp at Crowborough, East Sussex. Recording started on Monday 3rd after a prop guard hut had been set up. Period vehicles and weapons were among the special prop requirements, including a naval lorry, Land Rover and motorcycle. Much of the taping had an armourer present to supervise the use of firearms.

The TARDIS' arrival was recorded first, followed by compound area scenes for Part One, with McCoy ad-libbing the Doctor's teasing of Ace about her Forties clothes. McCoy's costume was amended for the season after discussions about giving him a "darker" look, initially in terms of tie, hatband and handerchief with Trew suggesting a darker jacket as well. Four versions of the new costumes were made. Ace was originally to wear her usual outfit, but Aldred suggested a period costume instead.

The guard post scenes were taped next. Because of the cold weather, Briggs had to rewrite dialogue specifying that the air was becoming extremely hot (eg Ace's line: "Too hot. Clothes sticking to me. Is it this hot everywhere?"). Two scenes with Leigh and Bates reporting on the arrival of the Doctor



and Ace in code were taped next, followed by two perimeter fence scenes set at dusk.

Tuesday 4th saw interior recording using three of the sets constructed in the camp buildings. Two inches of snow fell during the night, and with snow showers continuing during the day some of the windows had to be blacked out. Scenes in Millington's office were taped first, with visual effects providing the rain, lightning and the gas grenade. The end of Millington's first scene was cut – it had Bates entering to report the arrival of the Doctor and Ace and finding Millington locked in a trance, staring at the chess board.

The next venue was Judson's office. A break before the last scene allowed make-up to turn Landen into Fenric-Judson. Landen wore contact lenses for the first time, requiring an optician to be on hand. This was also the first use of the Haemovores, one of whom was veteran *Doctor Who* extra Cy Town. Landen then reverted to the normal Judson and several scenes for Parts One and Two set in the Ultima machine room were recorded

Briggs' scripts described the Haemovores as being in varying stages of degeneration, all wearing strange metal objects welded together with coral. A complete Haemovore was to represent a humanoid leech "with a large sucker replacing their mouths, and their eyes closed and bulbous like a foetus'." Trew selected several BBC stock costumes, making sure all had high necks to meet the prosthetic masks made by Moore and Allsopp, topped off by latex-covered wigs from Baron. A happy accident in designing the masks came about when seeds inserted into the casting clay to add texture sprouted to give an extra strange growth to the faces. The full over-head masks were made in latex, the others from a chemical foam called Foamit. To identify the different figures once the actors were in the masks, nicknames were used, including "Popeye" (World War I Sailor), "Claire Rayner", "Mrs Bridges" (Victorian lady with mop cap), "Demis Roussos", "Mary Quant" (Twenties flapper girl) and "the Grace Brothers" (two Vikings), plus Elizabethan and Jacobean figures and Edwardian sailors/fisherman.

The remainder of the Ultima machine room scenes were recorded on Wednesday 5th, with visual effects operating the Ultima machine and providing the storm effects and a window which blew in on cue. Many of the names on the ticker-tape printer were specified by Briggs (eg "OTTAR HORIK ESTRICD SIGVALD HAKON") but a similar sequence recorded for Part Three was cut. As the Doctor and Wainwright studied the the parish records, the Ultima machine was to print the names "JOSEPH SARAH MARTHA JANE CLARA ANNIE MARY". The final name was "INGIGA" – spelt "Ingiger" in the scripts.

Thursday 6th was the first of two days requiring baby Aaron Hanley, chaperoned by his mother. Recording began with the command room scenes, requiring the first appearance of the Ancient Haemovore. Next came scenes in the monitoring room, followed by the bunk room scene featuring the Doctor and Ace for Part One, and then to Kathleen, the baby and the WRENs for scenes set in their quarters. Sugar glass windows were put in place for the Haemovores to shatter. Two more bunk room scenes were then taped while the extras playing WRENs were made up as Haemovores for their final scene.

Friday 7th saw the taping of the laboratory scenes, with visual effects providing explosions, fires and green poison gas. Taping allowed a break for Bork to undergo a change of make-up as Fenric-Sorin. The final shot in the chamber was to show only a green blob left on the ground, something which other scenes would have established as the remains of a Haemovore (suggesting Fenric had escaped). Unfortunately, one of the tapes containing close-ups and insert shots was accidentally wiped prior to editing.

While these scenes were taped, visual effects rigged up the explosion that destroyed Millington's office with McCoy and Aldred throwing themselves clear at the last moment, supervised by regular stunt expert Tip Tipping. The snowfall had been cleared by the crew using hoses, making the terrain very muddy.

Saturday 8th was spent on most of the remaining compound scenes. Ironically, the fine weather conflicted with the story, so wind and rain machines simulated the climactic storm. Tipping arranged the action sequences between the Marines and commandos. One of the scenes removed during editing featured the Doctor asking Ace what she had cried out as they faced the firing squad, and then commenting on the game of traps he is playing with Fenric. Two more deleted sequences in Part Four had Millington telling Bates and Leigh to secure the lab, and then later as he surveys the corpses telling Bates that all of them – German, Russian and British – are the enemy. The final scene to be taped that day was of the Marines grabbing their rifles in Part One.

Mallett's team were themselves recorded by a crew from the BBC Children's programme *Take Two*, taping a location report on *Doctor Who*. The key effect the programme highlighted was the disintegration of Jean and Phyllis. To oblige the *Take Two* team, the effect was set up hurriedly at the end of the day and rush-recorded. Mallett and Nathan-Turner decided to remount this sequence later.

After two rest days, Tuesday 11th was the final day at Crowborough, starting with the scene of the Doctor, Ace and Wainwright in the woods before moving to the pit head entrance for the Doctor's party emerging to face Millington. After this, two more scenes at the perimeter with Sorin and his men were taped for Part Three, followed by the scenes outside and inside the pithead. Joann Kenny

and Joanne Bell were fitted with small charges for the scenes in which the marines fire at them. A scene removed in editing saw Bates and Leigh discovering the two marines killed by the Haemovores at the start of Part Four, and then pulling back from the pit head as more of the creatures emerge. The final scene taped at the camp was of the fire behind the Doctor and Ace after their escape from the exploding laboratory.

Briggs' script required a church with a flat roof for a fight sequence – a local historian suggested St Lawrence's Parish Church at the Moor in Hawkhurst, Kent. A prop noticeboard was erected naming it as "St Jude's Parish Church", complete with colour photocopies of wartime posters. There was also a prop signpost pointing towards Maidens' Point two miles away (a mistake, as coastal signposts would have been removed during the war).

HOLY ORDER

The first morning at the church on Wednesday 12th was largely devoted to stuntwoman Tracey Eddon doubling for Aldred on the rope ladder – although the actor did some close-ups only a small distance off the church roof. This scene was arranged by Tipping who also appeared as a stunt Haemovore that day. The scenes in the graveyard and outside the church were recorded in the afternoon, with the order determined by the make-up changes for Kenny and Bell. The fog machine was used and fake gravestones were erected.

Thursday 13th saw the recording of the interior scenes at St Judes' (and a scene in which Wainwright read, mistakenly, from a post-war Bible). The nave scenes were taped first, followed by the vestry scenes including the Haemovore attack. For this, a false wall had been constructed across the entrance to the church, allowing the Haemovores to smash the interior prop door and windows. The crypt scenes were the last to be taped. Recording at the church overran and had to continue the next morning. To save time, Nathan-Turner used a second camera unit to record scenes of the Haemovores in the churchyard and the remount of Phyllis and Jean's demise.

The next venue was the Lower School of Bedgebury School at Lillesden in Hawkhurst on Friday 14th, involving the scenes in the cellar containing the walled-up flask. Visual effects provided the stream of glowing green poison and the collapsing brickwork which hid the flask. There was further publicity work with McCoy and a Dalek doing a photocall for Marvel Comics, and the crew receiving a visit from the Mayor of Brighton.

Miss Hardaker's cottage was Roses Cottage, a private residence in Hawkhurst used for recording on the morning of Saturday 15th. Nathan-Turner's dog, Pepsi, made an appearance in the garden sequence, and for her final scene, Henfrey was made up a deathly white with latex scars on her face. The interior of a disused British Rail tunnel seen in Part Three was recorded at another private residence in Hawkhurst, Yew Tree Farm.

After a day off, the crew relocated to hotels in West Lulworth and Lulworth Cove on Monday 17th. Nathan-Turner had originally planned to use the Hastings coast for the shoreline scenes, but the water was too murky for underwater work. The weather improved, but there were still wind and showers. Work at Lulworth Cove on the Weld Estate began on Tuesday 18th with the scenes of the Russians arriving by dinghy. The real Royal Marines supplying the boats arrived late – by which time Mallett's crew had relocated to another part of the beach and then had to de-rig to go back for the dinghy shots. There were problems with the visual effects fog in the wind, putting production behind schedule.

All the scenes with Gayev were planned for this day, plus the cliffhanger to Part One, scenes of the Russians after their arrival and the attack on Petrossian. A sign reading "Warning – Dangerous Undercurrents" was erected, and extra Stephen Fitzalan was given latex scars. Two scenes for Part One recorded on Tuesday 18th were cut from all finished versions: a reworking of Petrossian expressing his fear of the dark, and Gayev lying moaning in the water by the shoreline, lacerated by cuts. A monochome photograph of Landen had been taken for use in the sealed orders envelope.

Wednesday 19th's work included the commandos ambushing the Marines, the Haemovores advancing on the commandos, Ace's dive into the water, the Doctor and Ace finding the orders and Jean and Phyllis swimming. After taping these scenes, Kenny and Bell were made up as Haemovores and joined the Haemovore extras for the creatures rising from the sea, and the summoning of the Ancient One. The appearance of the Haemovores from the sea was recorded with difficulty, as the Haemovore costumes captured a lot of air and would not easily sink beneath the water – Tipping gave the extras rocks to hold onto to keep them beneath the waves. The serial was previewed that day on *Take Two*, still referred to as *The Wolves of Fenric*.

The underwater shots were handled by Nathan-Turner's second unit who spent half a day on these scenes on Thursday 20th, allowing Mallett to catch up on recording. Stand-ins in wet suits were used to line up the underwater shots, with the required actors then taking their places. Visual effects designer and diver Graham Brown was originally to appear as the dead Russian on the ship's bows, but as he was required with the main unit, another visual effects assistant, John van der Pool (who had to be made up to appear caucasian) took his place. These shots used the dragon ship and included the arrival of the Russians, Jean and Phyllis swimming, a Haemovore hand and the dead Russian. The final scene recorded was the end of the serial, where Nathan-Turner offered Aldred the option of a double for her dive – she declined.

INDUSTRIAL ACTION

A strike by NUJ and BETA union members on Friday 26th May meant the loss of a day's editing. The fact that each episode had over-run led to the suggestion that *The Curse of Fenric* could be re-edited as a five-part serial. There was insufficient material for this, however, and Briggs felt it would badly disrupt the story's pace. Part Four ran very long, with severe editing being required. The most notable deletion of material was the start and finish of the conversation between the Doctor and the Ancient Haemovore, although the marine's code system in Part One was also totally removed (making Bates' subsequent reference to the "House Guests" in Part Three sound rather odd). A sequence in Part Three where the commandos kill Haemovores on the church roof with stakes was also deleted.

It was noticed during editing that in one naval base sequence that the wellingtons worn by McCoy and Aldred on account of the muddy conditions, were accidentally visible in shot. Video effects expert Dave Chapman electronically placed an ammunition crate from another shot at the bottom of the picture to hide this. Subtitling for the Russian sequences was checked by Tomek Bork (a natural Russian speaker).

Video effects were used to give the Haemovore point-of-view shots a green edge, and to show the new runes carving themselves into the crypt wall. The green glow of the flask was also a video effect, as were the lightning strikes, the green-eyed glow of those possessed by Fenric and the rippling of the pit head door.

Freelance composer Mark Ayres, who had scored *The Greatest Show in the Galaxy* the previous year, drew upon the themes of Russian classical and Forties swing music for his score (recorded between May and August), attempting to reflect works such as Stravinsky's *The Rites of Spring* and *The Firebird*. One piece of stock music was used in Part Two; twenty seconds of Faure's *Requiem Opus 48* (specified in the script),

taken from a recording of the Dresden State Orchestra conducted by Colin Davis.

Nicholas Parsons rejoined the team for a BBC photo call with McCoy, Aldred and Julian Holloway (guest star of *Survival*) on Thursday 19th October, promoting Part One of *The Curse of Fenric* which aired the following week. The serial ran on BBC1 at 7.35pm on Wednesday nights from 25th October, 1989. A party was held for the cast and crew on the night Part One was transmitted to celebrate baby Aaron's television debut. The viewing figures were low, possibly due to the competition of *Coronation Street*, but audience appreciation was good. Nathan-Turner retained the raw tapes of *The Curse of Fenric* in the hope that several of the out-takes could be screened on *The Noel Edmonds Saturday Roadshow*, but none were used.

The serial was sold abroad to countries such as Australia (screened October 1990), New Zealand and North America (where it is also syndicated as a one-hour thirty-two minute television movie). Some of the overseas prints did not retain the subtitles for the Russian scenes.

Brigg's writing career continued with episodes of *Casualty* and *The Bill*, as well as adapting the serial as *Doctor Who – The Curse of Fenric* as Book No 151 for Target Books in November 1990. With a cover by Alister Pearson, Briggs' adaptation reinstated much of the deleted material as well as adding new passages such as school essays by Millington, a letter from Bram Stoker and a conclusion set in Paris 1887 where the Doctor finds Ace romantically linked with Sorin's great-grandfather.

In 1990 the Head of BBC Home Video Entertainments approached Nathan-Turner after receiving letters requesting an extended video release of *The Curse of Fenric*. Fifteen new sequences were inserted for the project, totalling over six minutes in running time (from around twelve minutes of material), including inserts of Leigh and Bates monitoring the Doctor and Ace, an extension of the Doctor/Ace bunk room scene, new scenes of the Doctor and Wainwright walking through the church, Phyllis, Jean and Ace climbing down the rocks, a new scene of the Doctor and Ace watching Millington (in Part One); an extension of the scene of Wainwright reading the Bible and an extra scene of Millington holding the Doctor and Ace at gunpoint (in Part Two); extensions of the scenes as the Doctor and Wainwright discuss the parish records and Ace talked to Kathleen in the bunk room (in Part Three) and extra scenes of Fenric watching Jean and Phyllis attack two marines, two sequences of the Doctor meeting the Ancient One, and Sorin fending off the Haemovores in the command room (in Part Four). The "staking" scene was still omitted as it would have precluded a PG rating. Ayres composed some extra music in August 1990 and the videotape was released in February 1991 with another Pearson cover.

The complete soundtrack (running to seventy-two minutes) was released as *Doctor Who – The Curse of Fenric* by Silva Screen in July 1991. Sound effects of the runes appearing and the toxin phials breaking were featured on the BBC's *Doctor Who: 30 Years at the Radiophonic Workshop* in July 1993 and a suite of music from the serial appeared on another Silva Screen CD, *The Worlds of Doctor Who*, in April 1994.

The BBC Film and Videotape library still retains all four episodes on one-inch videotape as well as the first edits of each episode (including a 28'00" Part One, a 26'00" Part Two and a 25'51" Part Three), plus all the raw material taped underwater.

Andrew Pixley

Serial 7M The Curse of Fenric

CAST: Sylvester McCoy (*The Doctor*) with Peter Czajkowski (*Sgt. Prozorov*) [1-3], Tomek Bork (*Captain Sorin*), Sophie Aldred (*Ace*), Mark Conrad (*Petrossian*) [1], Mark Anton (*Vershinin*), Marcus Hutton (*Sgt Leigh*), Christien Anholt (*Perkins*) [1-3], Dinsdale Landen (*Dr Judson*), Anne Reid (*Nurse Crane*), Stevan Rimkus (*Captain Bates*), Nicholas Parsons (*The Rev Mr Wainwright*) [1-3], Janet Henfrey (*Miss Hardaker*) [1-2], Joann Kenny (*Jean*), Joanne Bell (*Phyllis*), Alfred Lynch (*Commander Millington*), Cory Pulman (*Kathleen Dudman*), Aaron Hanley (*Baby*) [1,3-4]*, Raymond Trickett (*Ancient Haemovore*) [4].
* Also in Part Two uncredited

EXTRAS: Stephen Fitzalan (*Gayev*); David Foster, Mark Ponsford, Vince Sears, Nigel Parke Davies, Martin Dew, Andy Combs, Derek Van Weenan, Damon Jeffrey, Ken Dee (*Russian Commandos*); Ian White, Peter Gandy, Andrew Rose, Patrick Lynch, Dickie Dean, Jock Gardyne, Ben Losh, Stephen Sparshatt, Stephen Cookson, Russell Cleed, Jonathan Truss, Joe Hobbs, Mark Goddard, Terry Russelton, Andy Lees Small, Patrick Jacobs, Christian Barr, Nick Dwyer, Mark Breckon, Mark Coxon, Jack Power, Paul Betts, Mark Fairweather, Gordon Wray (*Marines*); Robin Yarnton, Danny Fitzgerald, Nina Downey (*Parishoners*); Kate Shury, Claudia Lyster, Jane Perry, Roslyn Riley, Wendy Spear, Nicola Maddock, Suzi Mollett, Marianne Bergin, Mandy Demetriou (*WRENs*); John van der Pool (*Dead Russian Commando*); Kevin Horan, Joe Wenborne, JJ Waller, Robert Frank (*Technicians*); Ian Elliott, Jennifer Crome, Graham Stagg, Perry Evans, Raymond Martin, Tony Ryan, Cy Town, Ann Graham, Jacqui Nolan, Ian Collins (*Haemovores*); Tracey Eddon (*Double for Ace*); Tip Tipping, Paul Heasman (*Stunt Haemovores*).

CREDITS: Written by Ian Briggs. Stunt Arranger: Tip Tipping [2-4]. Theme Music Composed by Ron Grainer. Incidental Music: Mark Ayres. Special Sound: Dick Mills. Production Manager: Ian Fraser. Production Assistant: Winifred Hopkins. Assistant Floor Manager: Judy Corry. OB Lighting: Ian Dow. Engineering Manager: Brian Jones. Sound: John Nottage, Scott Talbott. Visual Effects Designer: Graham Brown. Video Effects: Dave Chapman. Vision Mixer: Dinah Long. Graphic Designer: Oliver Elmes. OB Cameramen: Paul Harding, Alan Jessop. Videotape Editor: Hugh Parson. Properties Buyer: Yvonne Alfert. Costume Designer: Ken Trew. Make-up Designer: Denise Baron. Script Editor: Andrew Cartmel. Production Associate: June Collins. Designer: David Laskey. Producer: John Nathan-Turner. Director: Nicholas Mallett. BBC © 1989.

UK BROADCAST DETAILS

Part One	25th October 1989	7.35pm – 8.00pm
Part Two	1st November 1989	7.35pm – 8.00pm
Part Three	8th November 1989	7.35pm – 8.00pm
Part Four	15th November 1989	7.35pm – 8.00pm

Viewing Figures
Part One: 4.3m, Part Two: 4.0m, Part Three: 4.0m, Part Four: 4.2m.

Audience Appreciation Figures
Part One: 67%, Part Two: 68%, Part Three: 68%, Part Four: 68%.

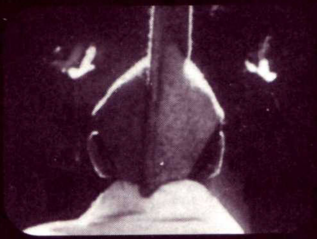
"Is the Doctor alone?" Padmasambvha asks Thonmi. "Yes, master," he replies. "We are grateful for the return of the holy ghanta," Padmasambvha states.

"The Doctor is our friend, he must be treated with respect and kindness," he adds. "You will go to Khrisong. Tell him the Abbot orders the release of the Doctor."

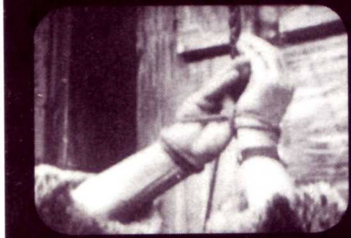
Thonmi slowly nods in acknowledgement. He walks in a trance-like state towards the doors. "Remember – these words were spoken by the Abbot here," Padmasambvha tells him.

"You will forget that you have entered this room or that you have spoken to me." After Thonmi leaves, Padmasambvha's voice takes on a malevolent, rasping tone. "We must make certain the Doctor learns nothing of what is happening here."

"He may not show sympathy for the powers that guide us. He may even seek to hinder the great plan." His voice returns to a calmer tone. "It may be wise that he departs as soon as possible." Songsten silently bows in obedience.



The Doctor tries in vain to free his wrists and breathes a sigh of defeat.



The vigilant Ralpachan spots movement in the rocks. "Something is coming," he cries out. "Khrisong – the Yeti, the Yeti!"

The Doctor sees his friends and Travers approaching. He cries out, "Keep away, they'll kill you!" They continue towards the gates to be confronted by Khrisong and his warriors. "It was all a mistake," Travers says. "This is not the man who attacked me."

Thonmi arrives and tells Khrisong that the Doctor has returned their lost relic and that the Abbot has ordered his release. "We must treat him with respect and kindness," Thonmi informs the warrior.

Khrisong asks the Doctor why he didn't mention this before. "Well, you'd already accused me of murder," the Doctor points out. "You were hardly in the right frame of mind to listen to how I came by the bell, now were you?"

After being released by Khrisong's warriors, the Doctor remarks cheerily, "This wasn't the welcome I expected, you know."

Padmasambvha tells Songsten the preparations are nearly completed. His voice becomes softer as he tells Songsten what could happen if the Doctor refuses to leave. "His life could be in great danger," he states.

The Doctor examines the sphere as Jamie describes the creature. "It was huge and all covered with hair," he says. "Like a sort of bear."
"It attacked us," adds Victoria. "It does sound like your Abominable Snowman," the Doctor comments.

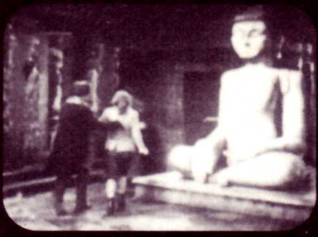
"But they wouldn't attack anyone," Travers claims. "They're shy, elusive creatures. Why do you think it's taken me so long to track them down?" The Doctor places the sphere at the feet of the statue of Buddha and announces that he wishes to see one of the Yeti himself.

Jamie tells how the creature was unharmed by the rock fall. "It was like a nightmare," adds Victoria. "Fear makes us imagine all sorts of things," says Travers. "Inclu-ding creatures that don't seem to be flesh and blood?" asks the Doctor.

A lookout reports that the Yeti are approaching. Khrisong orders his warriors to defend the gate. "Do you really think they'll attack?" the Doctor asks. "I don't know, they've never been this close before," Khrisong replies.

"But if they do," asks the Doctor, "Do you think you could capture one? I would like to examine one." Khrisong is too busy to consider the request. "If you really want to catch one," Jamie says, "I think I have an idea that might just work."

The suggestion makes the Doctor nervous. "I think this is one of those instances when discretion is the better part of valour," he tells Victoria. "Jamie has an idea." The Doctor and Victoria hastily retreat from the gates.



Songsten predicts that with the return of the ghanta, all will be well and Khrisong's warriors will protect them from the Yeti. "Khrisong is a rash man," says Sapan. "He was so sure that this Doctor was a threat to us."
"I can assure you that I am not," interrupts the Doctor.

Jamie, with the help of the monks, prepares his trap. "There is one coming," reports Thonmi as one of the Yeti lumbers towards the monastery.

They allow the Yeti to approach the gates. The monks set upon the creature with their staffs. The Yeti lashes out, throwing a monk to the floor as they pound its body.

Jamie orders the monks inside to start pulling on the ropes. As they do, a net rises around the Yeti, hauling it into the air while the monks continue to strike it. Suddenly, the Yeti becomes motionless. "It's dead," pronounces Thonmi.

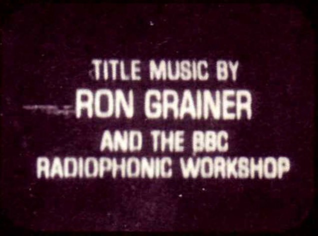
Jamie agrees but then turns to look at the other two Yeti. "Hey, why aren't the others attacking?" he wonders. The two creatures slowly turn and walk back up the mountain while Jamie and the monks move their catch inside.

Partially buried in the earth unnoticed, a sphere, similar to the ones found by Jamie, begins to move away from the gates emitting a low burbling noise.

The Doctor notes that the Yeti is not an animal. "And it's not your Abominable Snowman either, Travers. Look, it's metal," he adds, tapping the creature. He guesses that it is some kind of robot. "Now, why has it stopped?"

"Wait a minute," he says, as he discovers a flap on the robot's chest. He carefully pulls it back, revealing a spherical cavity. "Nothing there," says Victoria. "No," agrees the Doctor. "But there has been!"

Outside, the sphere begins a high-pitched bleeping as it gathers speed. Inside, the sphere at the foot of the Buddha starts to bleep in harmony and slowly, it too begins to move.



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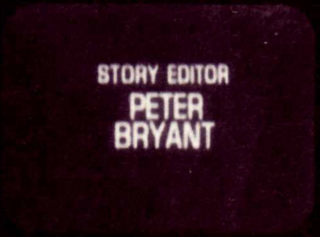

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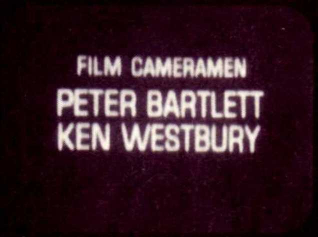

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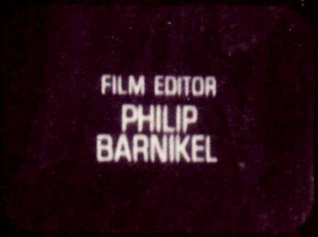

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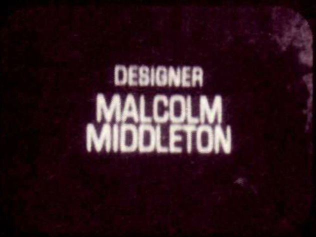

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Shelf Life

After making light work of the search for the first two segments of the Key to Time, Craig Hinton heads off to Africa to report on the war in Kebiria, but even he didn't expect the Spanish Inquisition . . .

Videos

THE RIBOS OPERATION

The Doctor is looking forward to a well-earned holiday, but the cosmos is teetering on the brink of chaos. The White Guardian needs to assemble the six segments of the Key to Time to re-establish the balance between good and evil, and he has chosen the Doctor to find them. Unfortunately, the segments are disguised and scattered across the universe. With a new companion, the Time Lady Romanadvoratrelundar, his first port-of-call is the wintry world of Ribos. The first segment is disguised as a lump of jethryk, a valuable energy source for starships, and before long, the Doctor and Romana (for short) are involved in the galactic confidence tricks of Garron and Unstoffe . . .

At last, Season Sixteen, the Key to Time saga, sees the light of day on BBC Video. Over the next three months we can savour the Doctor's quest to save the universe from the machinations of the Black Guardian, as he faces mad pirates, con-men and giant octopuses, to name but a few . . .

BBC
THE RIBOS OPERATION
DOCTOR WHO
U
Starring
TOM BAKER

The season begins with *The Ribos Operation* and, to be brutally frank, this isn't scriptwriter Robert Holmes' finest hour. In fact, it positively stinks. The story's budget stretched to a fair representation of a medieval planet, with effective snow, but falls short of providing a convincing monster. The Shrivenzale, with its risible floppy paws and oh-so-terrifying dental work, makes a mercifully brief appearance on screen, leaving more time for the . . . ah . . . *enthusiastic* performances of Iain Cuthbertson (Garron) and Prentis Hancock (the Guard Captain). Cuthbertson bellows continuously, while Hancock does little more than recreate his performance as Salamar in *Planet of Evil* – mad, bad, and so over-the-top that he is in danger of entering orbit. Plaudits must go, however, to Timothy Bateson as the dotty Binro the Heretic, and Cyril Luckham as the eerie and unsettling White Guardian.

Unfortunately, Garron and Unstoffe, another of Holmes' celebrated double acts, lack a realistic relationship. All they can do is fire witty one-liners at each other. To be fair, there is some good dialogue for other characters. Binro's emotional speech when he discovers that there really are other planets is one, and . . . well, that's about it really.

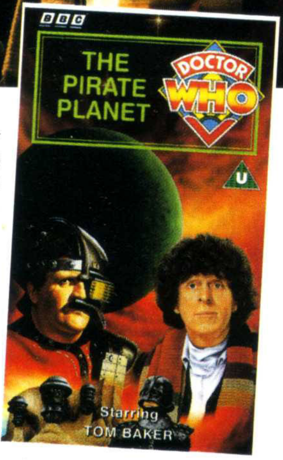
When compared with such Holmes masterpieces as *The Talons of Weng Chiang*, *The Ribos Operation* is a disappointment. It is four episodes of tediously dull plot, completely lacking any entertainment value and peppered with embarrassingly outrageous performances. It is not the exciting opening required for an umbrella season of interlinked stories but, unfortunately, you need to buy this one to know what's going on.

★

THE PIRATE PLANET

Searching for the second segment, the Doctor and Romana are concerned when the planet they are heading for suddenly disappears. Instead of the intended Calufrax, the TARDIS lands on the strange world of Zanak, ruled by the (literally) iron fist of the Pirate Captain. The mystery deepens when the Doctor discovers that Calufrax still exists, but is compressed beneath the surface of Zanak. To locate the second segment, the Doctor must ally himself with the telepathic Mentiads to fight the insane Captain. But he soon learns that there is another power behind the throne . . .

The storyline of *The Pirate Planet* is complex but engaging. Each instalment adds further twists to the plot, but there is sufficient explanation to ensure that no-one can get confused. There are lots of fascinating science-fiction elements; the space-hopping Zanak, the telepathic Mentiads, the Doctor's alarming plan to stop the planet from destroying Earth . . .



The script is full of typical Douglas Adams elements, but thankfully lacks the silliness that would later cripple *Shada*. Bruce Purchase subtly conveys the desperation and pain of the Pirate Captain as he tries to outwit his mysterious captor. Only his silly cybernetic parrot, and its ridiculous battle with K9, disappoints.

The Mentiads are a marvellous creation. After their silent and chilling psychic attack on the Doctor at the end of Episode One, they then develop into unexpected allies. It is a shame that some appalling CSO is used to demonstrate their telekinesis. They are another race to add to the list of life-forms that deserve further investigation.

This story develops the relationship between the Doctor and Romana. They are very different kinds of Time Lord, and Romana's self-assurance makes the Doctor seem almost hesitant and insecure in comparison.

The Pirate Planet is both compelling and enjoyable. It is possibly the best story in the Key to Time season. It has never been novelised and its script is yet to be published: further reasons to buy this outstanding story.

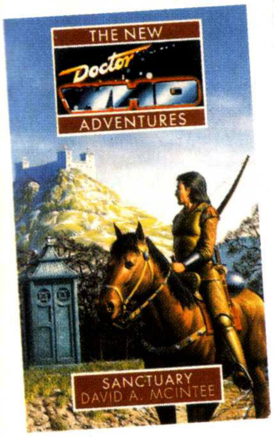
★★★★

★★★★★ Buy or die! ★★★★ Pretty brilliant ★★★ Yeah, not too bad ★★ Hmm, you could live without this ★ Stick to watching paint dry

Books

SANCTUARY

Forced to abandon the TARDIS when it is caught in the gravity of a black star, the Doctor and Bernice find that the ship's escape pod – the Jade Pagoda from *Iceberg* – has deposited them on a hillside in France during the thirteenth century. As is the way of these things, they are immediately separated. The Doctor pretends to be an ambassador from the Scottish Court ("Jean Forgeron de Gallifrey", if you please) while Benny runs into a disgraced Templar and ends up in the Roc of the Cathares, a sanctuary from the cruelty of the Inquisition.



The problem is, both the Doctor and Benny know that the Roc is destined to be attacked and its inhabitants murdered, and attempting to alter that could have dire consequences for the future history of Europe. Furthermore, there is a spy and a murderer in the Roc, as well as a religious icon that could have a catastrophic effect on the development of Christianity. Add to this Benny's growing feelings for her Templar friend, and you have David A McIntee's *Sanctuary* (ISBN 0 426 20439 5), the first purely historical *New Adventure*.

Like David's earlier books, the historical detail is flawless. David's enthusiasm for research is obvious from the first page. Unfortunately, without any science-fiction input to distract him, David has rather gone to extremes in *Sanctuary*. The weight of period references distract from the plot. I soon grew tired of reaching for my dictionary upon encountering words like "glaive", "hauberk" and "banneret", especially when they occur in lengthy passages of detailed description.

The supporting characters are fascinating. Guy de Carnac, the Templar Benny becomes involved with, is a mixture of thug and philosopher. Guzman of the Inquisition is deliciously cruel. Even among all this local colour, the Doctor and Benny have rarely been better written, especially the latter. Benny's bitter-sweet romance with de Carnac is deep and moving. I'd advise you to stock up with Kleenex.

My main complaint is with the excessive and intrusive continuity references. Many Virgin authors have a fondness for including *Star Trek* continuity. It can provide a brief titter for those in the know, but in *Sanctuary* David has gone too far with "Romulan ale" and "Mount Seleya". However, this is nothing compared to the sledgehammer-subtle *Doctor Who* references which mercilessly batter the reader.

That aside, *Sanctuary* is the best of David's three books. Even if you don't like historicals, I suggest you give it a try, you'll be pleasantly surprised by what you find.

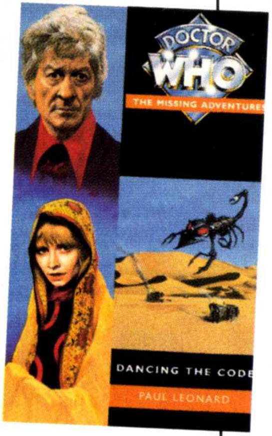
★★★★

DANCING THE CODE

The African state of Kebiria is in the throes of political upheaval, and famous war correspondent Catriona Talliser is on the spot when a soldier is mysteriously killed in the Kebirian desert. But the soldier was a UNIT operative, and his death brings the Brigadier, Mike Yates, Sergeant Benton and Jo Grant to the war-torn country. The Doctor is absent. His latest invention has foretold that he and Jo will be shot by the Brigadier, and he has left in the TARDIS to investigate further. When she arrives in Kebiria, Jo is imprisoned with Catriona, but they manage to escape. This brings them into contact with a notorious terrorist . . . and the evil that lurks below the desert.

With their giant flying scorpions and the ability to create exact duplicates of humans, is seems that the alien force is attempting to invade the Earth. Or are things not so simple? The Doctor must find the truth before his terrifying prophecy comes true . . .

After the unusual *Venusian Lullaby*, Paul Leonard has turned in a far more traditional *Doctor Who* story with this month's Third Doctor and Jo *Missing Adventure, Dancing the Code* (ISBN 0 426 20441 7).



Paul has managed to capture the feel of the UNIT stories (the tale is set just before *The Green Death*); you can almost hear the regulars saying the lines, and the relationship between the Doctor and Jo is just right. The Brigadier is unsettled by the Doctor's prediction, and Paul delves into his personality as the soldier starts to wonder if he could actually kill the Doctor if the circumstances demanded it. And, of course, they soon do . . .

Catriona is a Kate Adie figure – and remarkably like Benny, dare I say it – and a creation that cries out to be used again. Catriona is a much stronger character than Jo and, through their enforced friendship, the reporter has quite an effect on the Doctor's young assistant, making her conversion into an environmentalist in *The Green Death* more convincing.

The story is something of a cross between *The Claws of Axos* and *Invasion of the Body Snatchers* with a gory dose of *Alien* thrown in for good measure. Sadly, there are a couple of problems. Some of the action scenes come across as dull and pedestrian – the imminent nuclear strike towards the end is so low-key that it is hard to perceive it as a threat. Also, the action shifts between UNIT HQ and Kebiria so rapidly you'd think that Africa was a suburb of London. I couldn't take the Brigadier's jetting back and forth seriously.

Despite these criticisms, *Dancing the Code* is a great read, and perfectly Pertwee. The Doctor even gets to say "reverse the polarity".

★★★★

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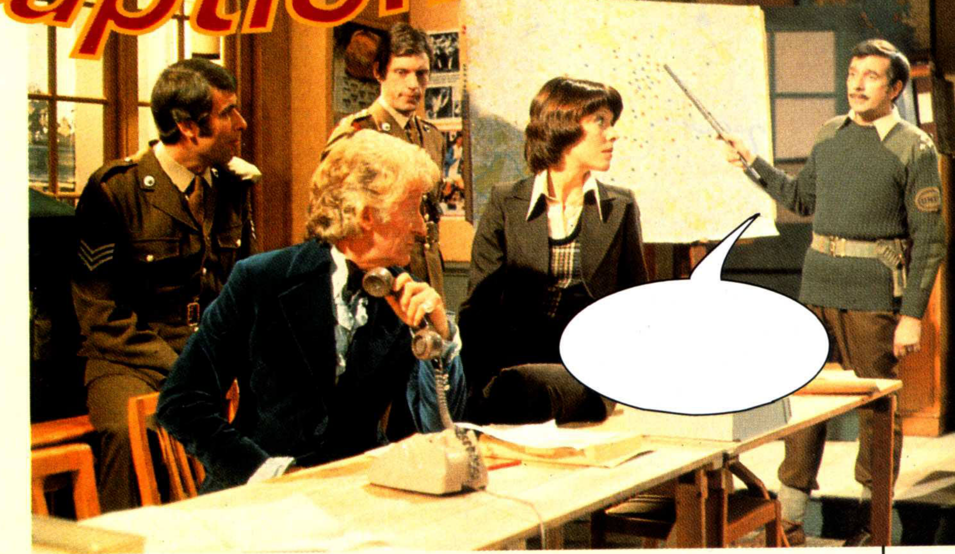

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Timelines

compiled by **W Scott Gray**

Fond Memories

I was very shocked to hear about the recent loss of John Lucarotti, whose quick humour and intelligence were often a refreshing breath of air on an otherwise dull day. John was one of the first *Doctor Who* script writers to submit a short story to **Doctor Who Magazine** and I greatly enjoyed working with him.

In all my dealings with John, who wrote two short stories for **DWM** and sent me numerous chatty letters about his experiences on *Doctor Who*, he was kind, courteous and funny. He also wrote some masterful early stories for the show, including *The Aztecs*, which remains one of my favourites. He will be missed.

John Freeman
*(Former **DWM** editor)*
Lancaster.

I am distressed to hear criticisms of the proposed Amblin *Who* series. Let's face reality, people! We are no longer living in the Sixties when the BBC could get away with unbelievable special effects. *Star Trek: The Next Generation* has changed all that and, whether you like it or not, has set a standard by which science-fiction fans now judge the genre on television, especially here in North America.

Good special effects are expensive, and I believe that one of the reasons why *Doctor Who* ended in 1989 was because it had become too costly to produce. In 1984-85 the BBC were producing twenty-six episode seasons. Then came the hiatus. When the programme returned, it opened with one of the most impressive special effects ever seen in the series (the space-station sequence in *The Trial of a Timelord*). The next season saw the BBC not only replacing the lead actor, thinking perhaps that this would help ratings, but also introduced new music, a new title sequence and some very impressive computerised effects. However, the price of this improved "look" was obvious – the length of the seasons was slashed in half. After only three more short seasons, *Doctor Who* ended. When these events are studied in hindsight, they form a picture of financial trouble at the BBC.

As a life-long fan of *Doctor Who*, I implore all fans to support, not criticise, the proposed new Amblin series. Amblin has money that the BBC simply does not have, and as long as the producers rely upon writers who are original, imaginative and true to the series' history, I believe the combination will be amazing!

Instead of fighting to keep the series like the original, we should be encouraging it to evolve as *Star Trek* did. Both the original *Star Trek* and *Doctor Who* were extremely sexist. *Star Trek: The Next Generation* still has some problems, but it's a far cry from the original. In a new series of *Doctor Who*, a screaming, scantily-clad companion would be totally inappropriate. The cast should also be more racially varied. Why should all of the Doctor's companions be caucasian?

Amblin may be the last hope for a continuing *Doctor Who* series, so instead of criticising them before it has even become a reality, try to think of the wondrous possibilities that lie ahead for the Doctor and his new companions. How about writing a letter to Amblin with suggestions on how to make the new series better than the original? I certainly intend to!

Ian C Hamilton
Toronto,
Canada.

Having recently received my copy of the video *Shakedown*, I felt I had to write in to say thank you to everyone involved.

Kevin Davies did a brilliant job; the direction sizzled. Terrance Dicks' script was wickedly indulgent, and the Rutan made a real impact thanks to modern special effects. The acting was excellent. However, I would have enjoyed the whole thing more without Vorn's strangulated train-spotter voice.

I also think the make-up department should get the recognition they so clearly deserve. From the Nineties-style Sontarans to the Rutan's body-snatching exploits, these effective touches augmented the direction to provide *Shakedown*'s scariest moments.

The limited budget couldn't have been further from my mind as I viewed it; the whole thing resembled a cross between *Earthshock* and *Alien*.

Thanks for bringing back the Sontarans (I hope someone shows this to Alan Yentob). Perhaps they and Liz Shaw will soon be joined by you-know-who . . .

Tim Compton
Clifford,
Hereford.

Cyber-queries

Thanks very much for *The Dead Heart*. I found it truly fascinating, although I have a number of questions about the story: (1) What was a preacher doing on an alien planet, and who was he based on? (2) How did the Cyberman appear in the first story when a Cybership reporting in said the probability of Total Dysfunction was eighty-seven point-three percent? (3) What were the Eocenes (not Silurians) doing in the strip if all that was going to happen to them was the Cyberman killing Kho' Dja? (4) How, at the end of *The Dead Heart*, did the cybernised Raven still have her teeth?

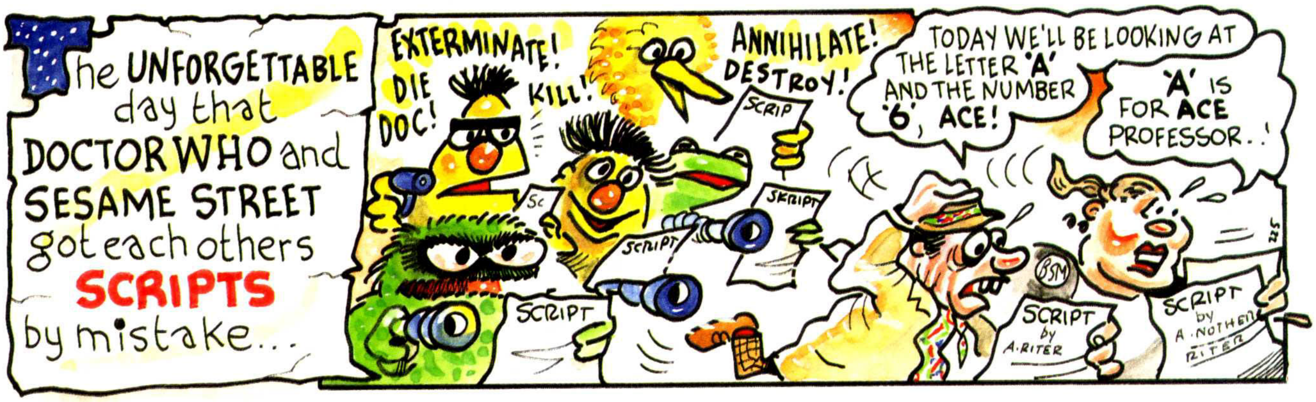
The artwork on *The Flesh Unbound* was brilliant as usual. Only one criticism: Adrian Salmon gave the Cybermen flesh-toned hands and human fingernails. No disrepect to Adrian, I wish I could draw as well as him, but every time I've seen the Cybermen on television they had silver hands.

Lamorak Korving
St Albans,
Herts.

Cyber-writer Alan Barnes replies:
(1) The Preacher was the leader of a new race of human (non-cybernised) beings who'd evolved from apes somewhere in the farthest reaches of Mondas, probably correspondent with Earth's South Sea region. He's a paternalist authoritarian,

▶

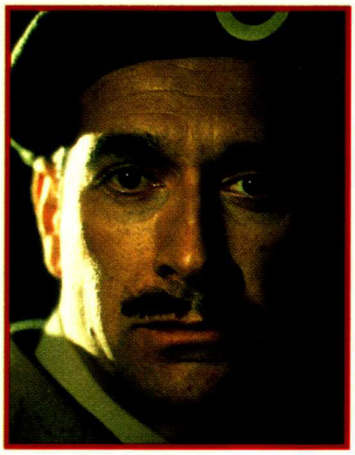
Doctor Who? by Tim Quinn and Dicky Howett


The UNFORGETTABLE day that DOCTOR WHO and SESAME STREET got each others SCRIPTS by mistake...
EXTERMINATE! DIE DOC!
KILL!
ANNIHILATE! DESTROY!
TODAY WE'LL BE LOOKING AT THE LETTER 'A' AND THE NUMBER '6', ACE!
'A' IS FOR ACE PROFESSOR..!
SCRIP
SKRIPT
Sc
SCRIPT
SCRIPT
FX
SCRIPT by A.RITER
SCRIPT by A. NOTHER RITER

basing his creed and status upon access to handed-down legend; the Word made flesh. Structurally speaking, he's based on the good fairy, Glinda, in The Wizard of Oz. *No, honestly! (2) "Total Dysfunction" refers to the probability of the crashing scout craft surviving intact, not the Cyberman (who did). (3) The Silurians and the back-story Kho' Dja related in Episode Five will continue to make an impact upon future storylines – keep reading! (4) Raven's teeth were extracted later; I think Adrian has a strange obession with dentistry. It's very sad.*

Finally, in The Tenth Planet *the Cybermen have recognisably human hands and fingernails, which leads me to wonder if there might be a division of Cyber-manicurists on Mondas. Now there's an idea for a story . . .*

COMING IN ISSUE 226



Nicholas Courtney

Brigadier Lethbridge-Stewart speaks! The man who played one of the most fondly-remembered *Doctor Who* companions of all talks about his days with the Space Security Service and UNIT. The first of a three-part series.

Andrew Cartmel

In the final part of this interview, the script editor for the Sylvester McCoy era discusses Season Twenty-Six and reveals the plans for the cancelled Season Twenty-Seven . . .

Vox Pops

Beginning a new feature: Marcus Hearn searches through the files of the Audience Research Reports on *Doctor Who* – what did the average viewer make of the series in the Sixties . . ?

Kinda

A full archive on this surreal Peter Davison adventure, with unseen photos, plot details and in-depth background information.

Land of the Blind Part Three

by W Scott Gray and Lee Sullivan

The truth about Denossus and the Vortexians is about to be revealed – but will the Doctor have a mind left to cope with it?

on sale 11th May

Adios *Prelude*

It is with eager anticipation that I await the next issue of your magazine which I have been reading for quite some time now. I am a writer and a *Doctor Who* fan. Whenever I receive the latest issue I bask in the information and the excellent features your magazine holds, yet there is one thing which annoys me intensely: the *Prelude* section. Not that I don't find it interesting, but there is a lack of continuity between issues of the magazine. With all due respect, *Prelude* is no more than an advertisement.

Jacob Hope
Great Eccleston,
Preston.

The Preludes *have had a good innings in* **DWM**, *but Issue 226 will see the final instalment. Taking its place will be an exciting new strand of prose* Doctor Who *fiction . . .*

Club NA?

I agree with Christopher Buchan's letter regarding the *Missing Adventures* in **DWM** 221. It certainly looks like the writers of the *New/Missing Adventures* have become an exclusive type of "club" who appear to all know each other (just check the acknowledgment page of each book and you will see the same names over and over again). If the idea of the novels is to expand the horizons of *Doctor Who* then surely this will have the opposite effect, with similar ideas recurring as the writers consult each other (as Paul Cornell mentions in the same issue). This "club" idea would also appear to explain why writers who have actually worked on the series itself are not involved in the novels.

How about trying out some established science-fiction/fantasy writers? While not being fans, they would at least be aware of the programme and have a good track record book-wise. Using such "name" writers would attract new buyers to the *New/Missing Adventures.*

By all means, use the likes of Cornell, Roberts, etc but please try to experiment a bit! One of the main attractions of *Doctor Who* has been its ability to encompass a diverse range of styles.

Francis Cave
County Wicklow,
Ireland.

You're overlooking Andrew Cartmel, Terrance Dicks, Barry Letts, Marc Platt and Ben Aaronovitch – writers from the television series who have contributed to the novels. It would be misleading (and a bit unfair) to call the collection of New/Missing Adventures authors a "club" – Virgin welcome any professional-level writer. You'd be hard-pressed to find another book publisher as willing to look at unsolicitated submissions as Virgin, so everyone has a chance at getting their Doctor Who *adventure into print.*

Venusian Classic

I must say I agree wholeheartedly with Craig Hinton's review of *Venusian Lullaby* in **DWM** 219 when he claims it is a "masterpiece". It is lyrically written, has utterly convincing aliens and alien civilisations, and a poignant and entrancing storyline.

Venusian Lullaby got to me like no other novel I have read. I found myself wound up with the characters' desperation, hope and sadness. I experienced remembrance with Ian and Barbara; I felt the pain, despair and fear of the Venusian deaths; I hoped, fervently, that the Sou(ou)shi would die, that nothing would come of their sinister and immmoral machinations. If a novel can accomplish the task of making the reader feel for the characters, then it has succeeded.

Paul Leonard has an obvious talent. Let's hope, and I'm sure I won't be disappointed, that his second *Missing Adventure, Dancing the Code,* and his *New Adventure, Toy Soldiers,* are equally remarkable.

I disagree with Craig's comment that *St Anthony's Fire* has a dull plot. True, the three separate themes don't add up under intense scrutiny but, on the whole, the book was certainly not boring – unlike the plot of Daniel O'Mahoney's *Falls the Shadow.* His concentration on the pain and death Gabriel and Tanith inflict upon the people of Shadowfell is disturbing and extremely depressing, and this virtually constitutes the entire plot of the novel! Unfortunately, *Falls the Shadow* happens to be the longest *New Adventure.* It starts off well, gets bogged down in pain and death, and then moves to a city in space with an absolutely confusing climax. The two good things I can say about it is that the writing is poetical and descriptive, and Tanith and Gabriel are fantastically insane villains. The real problem with the book is that the plot is so repetitive and nauseating.

On to more pleasant things. I have to say that Professor Bernice Summerfield is one of the best companions the Doctor has ever had. She's resourceful, has a fiery spirit, wit, a deep sense of justice and is amazingly gorgeous! What more could you want in a companion?

Stewart Sheargold
Tasmania,
Australia.

Internet Error

I just had to write after reading what Gary Russell had to say about Internet users in **DWM** 222. To state that "Internet readers prefer the cyberpunk-style *New Adventures* . . ." is an unfair and gross generalisation.

The entire Internet community currently numbers somewhere between twenty and thirty million people (over sixty thousand read the *Doctor Who* newsgroup regularly, and several hundred people contribute to it every week). That embraces an extremely large cross-section of people, not just computer nerds and hackers! You simply cannot tar us all with the same brush in such a facile manner.

True, some Internet users may prefer those "cyberpunk-style" *New Adventures,* but many do not – I haven't come across many people who enjoyed *Transit,* for example. Conversely, while some people may have "panned" *Legacy,* others enjoyed it (myself included).

The Internet is a surprisingly large and diverse place, populated by many different types of people. It isn't just another cliquish elite, and it's not restricted to people who have a degree in computer science – nowadays it's easier (and cheaper) to come on-line than ever before.

Daniel O'Malley
County Mayo,
Ireland.
E-mail: domalley@alf2.tcd.ie

Fluid Links

The Essential Doctor

There is something utterly irresistible about the Doctor. Despite being off the air for over five years he will not go away, popping up in novels, radio shows and comics. He seems to offer something that we simply cannot get elsewhere. What is it that makes the Doctor so different from all the other heroes who inhabit adventure fiction? What is the essential "Doctorishness" that makes him stand out from all the starship Captains and time-jumping scientists?

The Doctor is rather like a child. How many intergalactic heroes do you know who sulk when they are sent on missions? Who stick their noses up at authority? Who never get – or *want* to get – the girl? It ís not only his penchant for jelly babies, juggling and practicing double-loops on his yo-yo, the Doctor also has a child-like innocence which leaves him forever surprised that there are people in the universe who scheme and destroy. On coming face-to-face with the unknown, a typical reaction is a winning smile and a greeting such as, "Hello. I'm the Doctor, this is my best friend Romana and we were just wondering . . ." before breaking off mid-sentence, gaping in astonishment as a gun is inevitably raised or a creature roars. Like a child, he assumes that the universe just wants to be his friend.

Unlike the more adult heroes, saving the universe is something that the Doctor does simply because he enjoys it, rather than as a profession or vocation. He ís just not grown-up enough to hold down a "proper" job. In the final moments of *The Talons of Weng-Chiang*, when all the villains have been vanquished, the Fourth Doctor vigorously shakes Jago's hand and with the broadest of grins announces, "It's been such fun, Henry!" No big speeches, no eulogies on the horrors of war or dangers of worshipping false gods. He is far too interested in the muffin man's wares to bother with any of that. One of the great pleasures of *Doctor Who* is imagining that there might be this crazy man wandering the universe, fighting terrifying creatures without every becoming cynical or jaded; without ever losing his innocence or buying a gun.

> **Authority must prove its worth before the Doctor will take it seriously.**

When faced with authority figures, the Doctor's first instinct is not to treat them with respect but tease them. Authority must prove its worth before the Doctor will take it seriously. The way in which the Doctor responds to officialdom is precisely how we would like to if we didn't have to face the consequences. Witness the Third Doctor's treatment of the officious Chinn in *The Claws of Axos*. The Doctor undermines authority by exposing the pettiness of it and those who seek it. The innocent pleasure he takes in the wonder of the universe leaves him bemused as to why anyone would want to rule it, and he often finds himself asking the villain poised on universal domination, "But what are you going to do with the universe when you've got it?" For the Doctor, who wishes to be free from the worries of day-to-day responsibility, ruling the universe would be an unendurable chore. And of course, he has turned down the opportunity of supreme power on several occasions. At the end of *The Five Doctors*, on being informed that he must return to Gallifrey and become the President, he immediately flees the responsibilities of office.

The Doctor maintains this innocence in all of his friendships. There is, as long-time producer John Nathan-Turner was fond of saying, "No hanky-panky in the TARDIS". Like a little boy in the school playground, the Fourth Doctor ranked his friends: Leela, Sarah or Romana first, and K9 a notch down as his "second-best friend." Elisabeth Sladen, in the *More Than 30 Years in the TARDIS* documentary, explained that she made sense of the relationship between Sarah Jane Smith and the Doctor by thinking of them as children. However many times Sarah was strangled, hypnotized or shot at in the course of their adventures, she would always stay with the Doctor because he was her best friend, and in the simple world of a child, no matter how much trouble it might get you into, you would always do something for your best friend.

This is not to say that *Doctor Who* is a childish programme – quite the opposite. The producers have always endeavoured to provide us with complex, adult stories. They do not show us simple worlds, but instead use the Doctor to show a simpler view of them. The Doctor's great passion for justice and fairness, what Colin Baker has described as making sure that the universe is "just so", means that the Doctor can never compromise; like a child, the universe is divided up into simple binaries of good and evil, freedom and tyranny, fairness and foul play.

Yet there is a certain sadness surrounding the Doctor. He is condemned always to be betrayed by a universe which can never live up to his high expectations. The Doctor is always in the thick of things, laying plans to end the wars, assist the freedom fighters and defeat the dictators. But his ideals are frequently at odds with the horrific realities of war. At the end of *Resurrection of the Daleks*, Tegan despairs of the unrelenting violence and leaves, saying, "it's stopped being fun." But while his companions can walk away, the Doctor is locked in a never-ending battle with evil, always needing to interfere in other people's conflicts.

Part of the series' enduring appeal is precisely these child-like qualities. *Doctor Who* offers us much more than merely science-fiction; it lets us take a glimpse of the world as if we were children again – to view life in the sharp contrasts of black and white rather than a complex web of grey. After all, what's the good in being a grown-up if we can't be childish once in a while? ◆

Matthew Jones

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Parsons Knows

Liam Michael-Rudden talks to **Nicholas Parsons**, the actor and quiz-show host who appeared as Reverend Mr Wainwright of St Judes in *The Curse of Fenric.*

Above: Nicholas Parsons as the Reverend Mr Wainright.

Inset: Wainright, Ace (Sophie Aldred) and the Doctor (Sylvester McCoy) battle *The Curse of Fenric.* Photos © BBC Video

Nicholas Parsons was offered the part of Reverend Wainwright in *The Curse of Fenric* after director Nicholas Mallet had seen him on stage the previous year. "He saw me do pantomime in Bromley and thought I had the sort of quality he was looking for in Wainwright," remembers Nicholas. "You do find producers and directors who have imagination, and who know that as an actor you can do lots of different things. On *The Curse of Fenric* they wanted someone who had a reputation, but who they also knew could play the part. I was delighted because I love doing different things, and although the public still remember me best for *Sale Of The Century* I've had a fairly varied career. I've worked as a serious actor, a comedy actor, a stand-up comic, a cabaret performer, an after-dinner speaker, a straight man and, of course, a quiz show host."

After a few days in the warmth of the BBC rehearsal rooms, Nicholas found himself on location in appalling weather conditions.

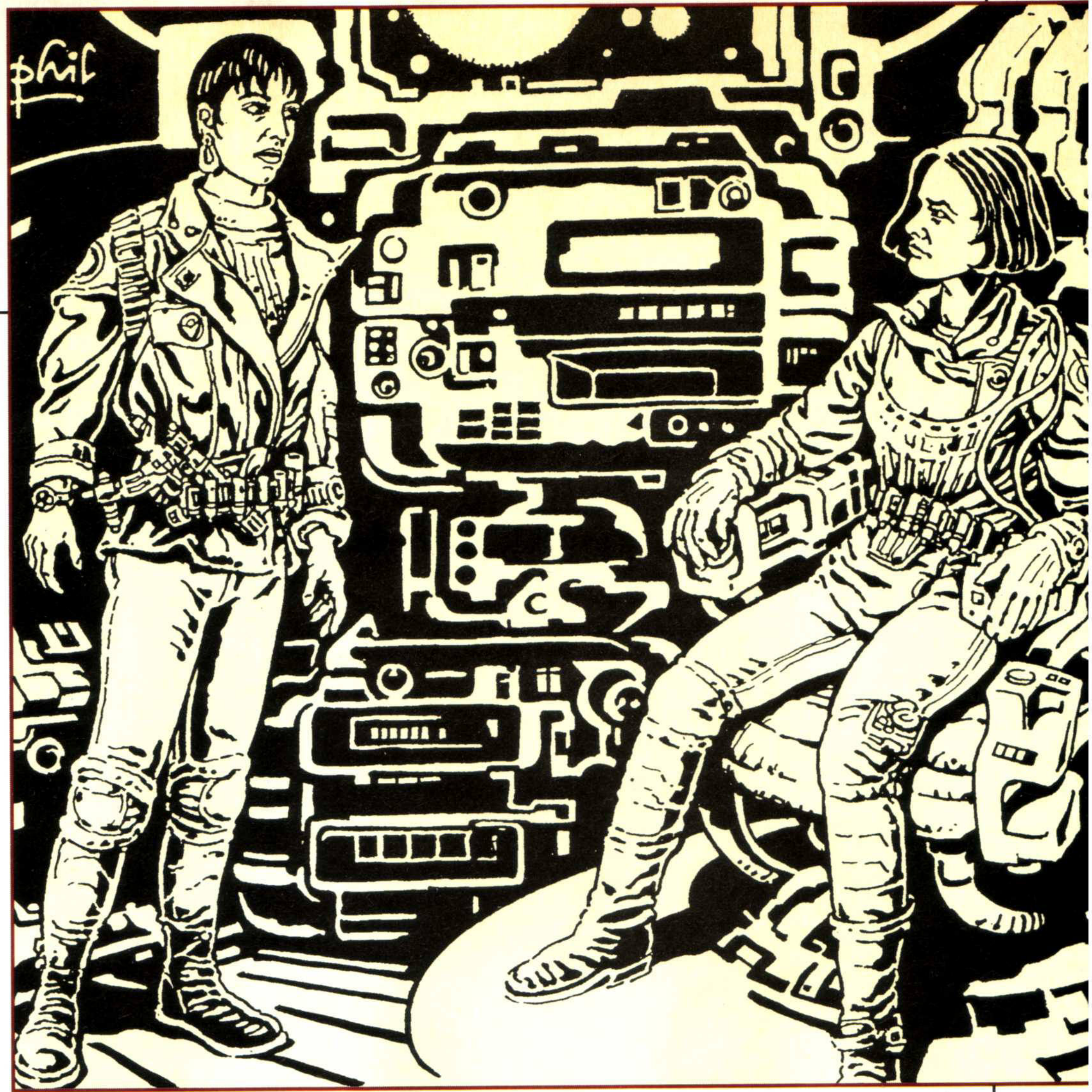
"There was a lovely atmosphere and a good team spirit. Sylvester McCoy was a great chap to work with, a lot of fun and laughs, and you needed that because we were working in the very cold spell of 1989. It was bitterly cold, and we were filming in this very open, disused army camp. The snow came, then when that had melted the rain came and we were up to our ankles in mud. Actually it was very effective for the filming, the atrocious weather made it very moody and added to the drama. It's not what they were looking for originally, and they weren't ideal working conditions – technicians slushing about in the mud while the actors froze. I was only wearing a suit and a shirt and I was freezing for most of the time. At least the technical people could wrap up warm."

Nicholas worked on the serial for two weeks, and most of his location work was centred around the church and village of Billingshurst. The locals fairly took to the idea of their new pastor, including the already resident vicar. "The vicar saw me in my cassock and asked if I would like to borrow his robe. So I did, it was beautiful, blue with ermine, very colourful and I think it added to the character."

It wasn't only the vicar who warmed to Wainwright. "One day I was ready for my call with time to spare so I went for a walk around the village dressed up as Reverend Wainwright. People stopped me, thinking I was a real vicar. Two village ladies asked if I knew which night the Women's Institute would be meeting that week. I said I didn't really know and that they had better ask the other vicar when one of them realised who I was. 'Oh I recognise you. I do feel a fool,' she said. I told her I was only too pleased to be such a convincing-looking vicar for her. On the second occasion I kept it going. I told this couple that matins would be at the usual time, asked if there was anything they wanted to come to the vestry to talk to me about, and invited them to make a donation to the church funds. It was then that they told me they were visiting from Norway and didn't know Britain very well and how it was a great pleasure to talk to a real English vicar. They asked how long I had been rector in the village, and I replied, 'Oh, only a very short while.' I couldn't disillusion them."

◆

Prelude SANCTUARY



'Someday, I'm going to hire a First Mate to do this sort of thing.' Lisa Nguyen paused to shift her gunbelt so that the blaster didn't scrape along the duct grating, and started crawling again. The inspection lights flickered briefly as her shoulders rattled the cable that was pinned to the ceiling, and she froze. A faint rhythmic pounding of limbs on metal echoed along the duct, closing slowly but inexorably. 'Computer, is it just me or is that life-form on the move?'

'Life-signs are now in motion,' the computer's voice came back over the intercom. 'Anomalous life-form is currently traversing inspection-way theta seven.'

'Must be heading for the filtration plant again, which means it has to come through here.' She wondered why she felt glad of that – getting trapped in the ducts with some hungry bug-eyed monster wasn't one of her reasons for going into the Spacer business. Wincing as she banged her elbow against the side of the duct, Nguyen tugged the blaster free, and rested it on the floor in front of her. If the creature turned out to be hostile . . .

She slipped off the safety as the metal tunnel she was crammed into started to vibrate. Breathing became distinctly audible ahead. Perhaps, she thought, it'd be better to shoot first – out here you didn't get second chances . . . Up ahead, something pale appeared under one of the inspection lights, its mouth a dark 'O'. It suddenly froze as it saw Nguyen. She hoped it couldn't tell how slippery the blaster's butt felt under her palm. She propped herself up on her elbows to get a better shot, her finger tightening on the trigger as the lifeform's front limbs came up.

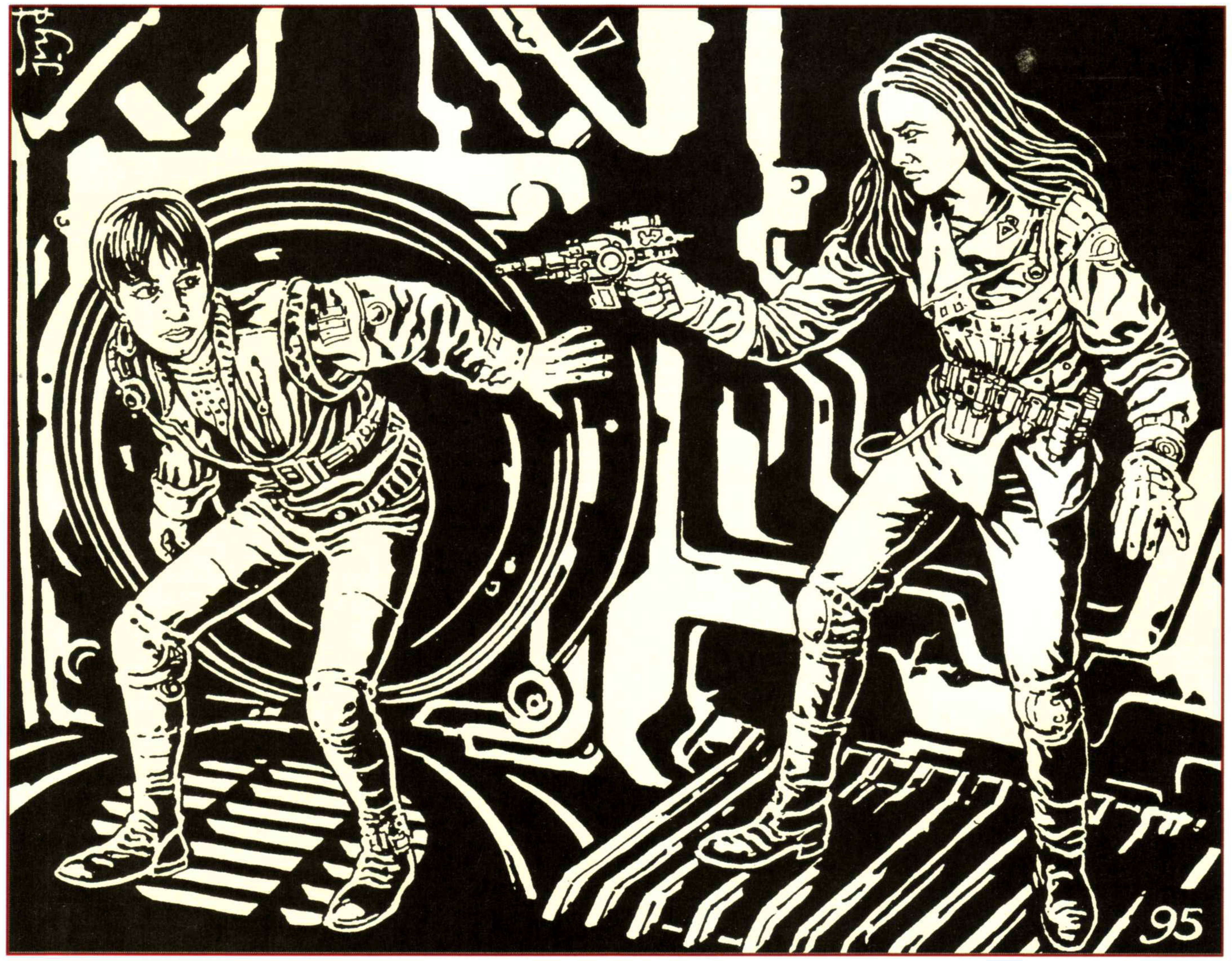
'Don't shoot!' it yelled, the voice deafening in the confined duct. Nguyen's thumb reflexively put the safety back on an instant before her finger equally reflexively hit the trigger. She felt the blood drain from her face as the girl came closer.

'Shades, kid, I nearly fried you,' Nguyen complained bitterly, a shocked guilt overtaking her. She re-holstered the blaster and started pushing herself backwards, beckoning to the girl who crouched stock-still ahead of her. 'Come on. This isn't a Corporation ship, I'm not going to toss you out of an airlock.' Though I might be tempted to after that shock, she added mentally.

After a few minutes' severe sweating, Nguyen clambered back out into the ship's hold and straightened up with some uncomfortable popping sounds before bending to help the girl out of the inspection duct. The girl had dark hair cut boyishly short, and didn't look much older that fifteen or sixteen. Though stained and worn, her clothes were clearly a Spacefleet cadet uniform. 'Most runaways from the Academy back there just slip me a few grotzits to look the other way when they come on board. I've never nearly shot one of them on a bug-hunt,' she added pointedly.

'You mean there really is no such thing as a free launch?'

'I think I will toss you out the airlock,' Nguyen grumbled with a wince. She shook her head, recalling how desperate she herself had been to get her first flight. She wished she'd thought of stowing away – it would have been less painful in the long run. She envied this one's guts, if she was going to be honest with herself. 'All right,' she said slowly, hoping she sounded suitably put-upon and reluctant, 'We're far enough out from Beta Caprisis that taking you back there would cut into my profits, so I guess you can stay aboard as far as Salostophus. There are always odd jobs to be done, especially on a military surplus ship like this, and if you behave yourself I might even pay you a wage.'



The girl nodded. 'Sounds fair, Captain . . ?'

'And I thought you'd picked my ship specially for the sparkling company, or is it just that you like second-hand Tramp Freighters? Lisa Nguyen, but if we're going to be cooped up in here for the next three weeks, you'd best just call me Nguyen. There's a cabin where you can bunk just along past the main lock; I always sleep on the flight deck anyway.'

'Just in case?'

'Exactly. Now, are you going to tell me your name, or will I just shout, "hey you"?'

'Summerfield. Bernice Summerfield.'

'That's hellishly long-winded. Welcome aboard the *Faithful Pet*, Benny,' Nguyen said on the spur of the moment, holding out her hand. Benny shook it.

Guy de Carnac wondered briefly if the star that flashed across the sky was a soul traversing the heavens, or merely a star that had fallen from there. He hoped it was the former, as then it might even be that of the girl whose eyes stared up from the muddy riverbank.

The old man watched silently as de Carnac closed her eyes and straightened, ignoring the water that soaked his armour. 'Why did she not say something?'

'What could she? These things happen; it is the way of the world.'

De Carnac reached for his sword-belt which he had hung on a bankside tree. 'That is as may be, but it is not my way.'

The old man stood aside with visible reluctance as de Carnac lifted the girl and carried her up towards the farm.

'And what is your way, might I ask? What are you thinking of?'

De Carnac paused, looking back at the frail and bald figure. 'Guess,' he suggested icily.

The stars blurred and streaked as the wings of the *Faithful Pet* shifted out of atmospheric flight position as she leapt into hyperspace. On the flight deck's navigation computer screen, Lisa Nguyen could see a dirty brown globe displayed. 'Who would want to tramp around on a mudball like that?' she muttered to herself, leaning back in the seat and letting the autosystems take over now that the jump to warp was complete.

'The archaeological group now embarked consider Camus II to be of great value–'

'That was a rhetorical question, computer. I suppose I really meant why would a bunch of academics want to come here aboard my ship. This is a military surplus scout, after all; hardly a liner – no offence.'

'I picked it specially for the sparkling company, Nguyen.' Nguyen looked round quickly. Was she getting so old that her hearing was playing tricks? 'And I like second-hand Tramp Freighters.'

The woman that faced her looked to be just past her quarter-century, but the tomboyish haircut was still there as she remembered. 'Benny Summerfield? Shades, kid; you must have done well for yourself.' Nguyen grinned as Benny dropped into the vacant co-pilot's seat. A thought struck her. 'Don't tell me you're the Professor Summerfield all the stiffs have been talking about in the hold for the past three hours?'

'The one and only.'

'What happened to the other guy who was supposed to be along in charge . . . Kyle, or whatever it was?'

'He couldn't make it,' Benny answered curtly. Nguyen looked at her narrowly; she might be nearly forty, but she wasn't going blind or deaf.

'Is that why you picked my ship?' Nguyen smiled, hoping Benny would realise she wasn't really pushing for information. 'Running away again?'

Benny hesitated, looking out at the approaching planet which was still several hours off. 'Making a strategic withdrawal.'

'Well, I'm flattered that you liked my runaway service so much you decided to stick with it . . . At least for the moment.'

'As I said, I like the company.' Benny sighed. 'And you can't really run away from yourself, can you?'

'Not on this ship,' Nguyen admitted with more than a touch of concern. 'Some things follow you wherever you go. You just have to face them down.'

'Next time, maybe,' Benny agreed reluctantly. 'If I'm that stupid.'

David A McIntee

The New *Doctor Who* Adventures

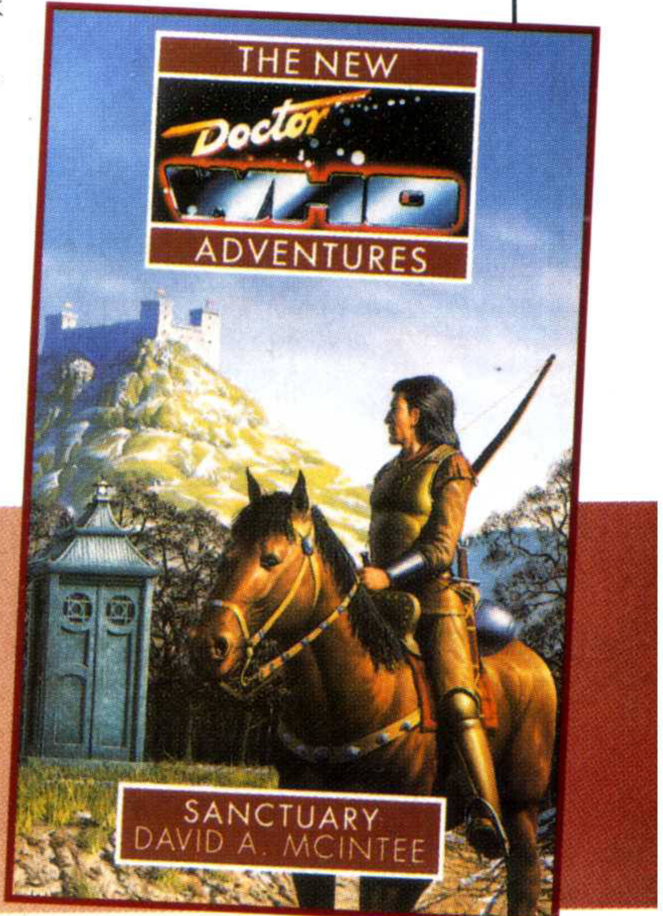
Sanctuary

Written by David A McIntee

with a cover by Peter Elson.

Published by Virgin/Doctor Who Books

on 20th April 1995.



Dark Times

In the second part of this exclusive interview, former script editor **Andrew Cartmel** talks to **David Bishop** about his work on the Twenty-Fifth Anniversary season of *Doctor Who.*

Above: The Doctor (Sylvester McCoy) bides his time in *Remembrance of the Daleks.* Photo © BBC Video

Far right, top to bottom: The girl (Jasmine Breaks) with the Imperial Daleks in *Remembrance of the Daleks.* Photo © BBC Video; Helen A (Sheila Hancock) and her beloved Fifi from *The Happiness Patrol.* Photo © BBC; Cybermen from the twenty-fifth anniversary story *Silver Nemesis.* Photo © BBC Video; and Mags (Jessica Martin) and Captain Cook (TP McKenna), two of the visitors to *The Greatest Show in the Galaxy.* *Photo © BBC*

Having spoken to Andrew about the production of Season Twenty-Four, I asked him about the development of the programme and the changes made to the Doctor's character in the following season.

"Basically, you always learn what works and what doesn't through experience. So, I'd done one season in one way and wanted to do the next in another. We had a new companion for instance – when you've got Bonnie Langford on screen, you've got a certain expectation for comedy and lightness. With the arrival of Ace, it was a whole new ball game. I was learning as I went along, and I remember getting a letter from a fan saying that I should watch *The Seeds of Doom*, *The Talons of Weng-Chiang* and *The Caves of Androzani*. I watched *The Seeds of Doom* and thought, 'This is good. It's got a lot of *Day of the Triffids* and *The Thing from Another World* in it, but it's quite good.' But *The Talons of Weng-Chiang* blew me away. It soon became obvious to me that Robert Holmes was a special writer. That showed me how good Holmes was and really gives you a grasp of what the Doctor is capable of. I probably would have seen that story eventually, but it was better to see it sooner rather than later. So thank you to that letter-writer. Having seen those stories, I began to formulate the Doctor in a better way, or in a more interesting way.

"Also, when you have a super-powered character, you really want them to appear as little as possible, because if they're there too much, they can solve all the problems in the story too easily. If you have the Doctor wandering around, manipulating everything, being responsible in a shadowy kind of fashion, it's a great plot device. Why is the Doctor interfering? Because he's playing this chess game. It makes the Doctor an interesting character, quite potent, dark and powerful. I remember having this chat with Sylvester, probably during Season Twenty-Five, where we said the Doctor is like a distant mountain range, seen through a mist, an imposing power from a distance. A damn sight easier to plot, too.

"I have a lot more respect for this version of the Doctor. I always hated it when he was zapped on the head or knocked unconscious and tied up, I always thought that was demeaning to him. If he does get tied up, it should have been part of his plan all along.

"In one sense it is the cheapest, most crass plot device possible, in another it's a piece of characterisation that gives you chills down the spine. He should be an enigma. It all goes back to that question, 'Doctor who?' The mysterious, scary, powerful Doctor. It struck me that creating this darker Doctor was the most interesting way to do the show. You could do some really exciting television.

"To get this done, I needed good writers. One of the first things I did during my first couple of days at the BBC was talk to this great script editor called Caroline Oulton who had edited a series called *Inside Out*. Caroline's now an executive producer at the BBC, she's one of the head honchos in drama. One day she wandered into my office and showed me a script she thought I might be interested in. It was by Ben Aaronovitch. I remember reading it on the train home – I was enjoying it so much, I just had to put it down and look out the window so I could savour it. I didn't want it to end.

"Ben had written this *Doctor Who* idea. It wouldn't work for the series, but it was full of great dialogue, and he had an obvious grasp of science-fiction. All these wonderful qualities shone through – just brilliant! I got on the phone to him almost immediately and invited him into the office.

> **"I think I should name my first ulcer after Roger Hancock, Terry Nation's agent."**

"Meanwhile, I think John Nathan-Turner had suggested that we should get some of the grand old monsters back – we should do a Dalek story. As a result, I think I should name my first ulcer after Roger Hancock, Terry Nation's agent. Anyway, another of John's qualities was having faith in people. No matter if they had no track record, if he believed in them he'd give the go-ahead. If I really believed in a writer, and I could convey that feeling to John, then he'd go with it. These people came out of nowhere – Ben Aaronovitch had no track record, Ian Briggs had no track record, Malcolm Kohll had no track record. Having worked with other producers now, I realise how lucky I was then. John deserves credit for that but he doesn't get it from fans, perhaps because he did too much. You can only do so much *Doctor Who* before you start drawing all the flak.

"So John said Ben could do a Dalek story. Ben was crazy about the notion. I was never a *Doctor Who* fan but I remember, when I was growing up in Canada, seeing the show and this weird black-and-white story with Thals wandering around – the first Dalek story – and the Daleks themselves were terrifying. I remember where they disable one and this great evil mound of jelly comes slithering out. I never forgot that.

"So in my head, *Doctor Who* was this terrifying kind of thing and the Daleks were a great icon to me too. Ben was delighted to do the story. The scripts were virtually written when John went on holiday and I had to send them to Roger Hancock. He basically played games to get more money for Terry – like any agent would do. Those games consisted of saying things like, 'ooh, not sure about these scripts, mate.' And that was a terrifying thing to hear at that stage. Everything turned out fine in the end, but it was a bit of a nightmare early on.

"Ben was not a total *Doctor Who* fan before he got to work on the show, but once he was commissioned, he checked out all the tapes and assimilated it all. He knew more about the Daleks in thirty seconds than I ever would. He knew to start the story title with an 'R', he knew all about the history of the Daleks, he even had the galactic map!

"Some people have commented that *Silver Nemesis* had a very similar plot and structure to *Remembrance of the Daleks* but that's script convergence. When you've got a bunch of different writers, it's like a wheel, the writers are the spokes and you, the script editor, are the hub of the wheel. Even without meaning to, it's quite easy for stuff like that to happen. Obviously, nobody sits down and goes, 'Right! Let's have four stories this season and make two of them the same.' It's not even like you suggest plot elements to a writer. They come in and you might suggest emphasising some elements. Then, lo and behold, you've done the same thing twice. I guess that's just down to my unconscious thought processes. Abject apology – sorry folks! I suppose you could say we did similar things with Ace – she always falls for men in uniform. I liked the love affair between Ace and the treacherous Mike in *Remembrance of the Daleks*, that was really good, and then there's Sorin in *The Curse of Fenric*. At least we put them in different seasons. I wonder what we're revealing about my subconscious processes this time . . .

"Going back to *Remembrance of the Daleks*, one thing that struck people was the Dalek going up the steps. I think Ben said he was sick of this thing about the Daleks and stairs, and wanted to explode everybody's preconceptions and have the Dalek going upstairs, scaring them silly in the process. A brilliant flourish. That's pure Ben.

"I went with the director, Andrew Morgan, to the street where we were shooting the school and he looked up and said, 'Oh my god, it's Macbeth Street!'. He came from a theatrical background and 'Macbeth' is a jinx in the theatre. But things went without a hitch. I remember it snowed while we were shooting which lent it a nice aspect. It felt like a grim, Sixties London – social realism.

"Ben would just come up with this wonderful stuff, great lines like the 'unlimited rice pudding' one – just hilarious. The whole way the character of the Doctor was handled, the humour, coupled with this vast, dark alien aspect, he just got it spot-on. In one story the Doctor is transformed from a bumbling, spoon-playing slapstick fool into this dark manipulator. It was certainly very powerful and strong. I think Sylvester was finding his footing. He was as happy as anyone to have this powerful character to play instead of this clownish character. If you think about it, his background with the Ken Campbell Science-Fiction Theatre of Liverpool, stuffing ferrets down his trousers and all that, was perfect for the role of the Doctor. When I started, they hadn't even cast the role and John let me sit in the corner while people came in to audition for the part.

"Ken Campbell was one of the people who came in to read for the role, and so did Sylvester, who was his protégé. Ken's audition was fun – if you think dark and scary, he was like this bull. The kind of Doctor he would have been would be much more violent and powerful and unstoppable and much more unsympathetic. That would have been interesting, too. Colin Baker's Doctor was gentrified by comparison to this – positively cuddly. So, Ken's audition was dangerous and although Sylvester could be dangerous, you felt you could trust him.

"[In **DWM** 224] I mentioned this BBC ritual whereby you have to show them every episode for approval. At that time the Head of Series and Serials was Mark Shivas. Well, *Remembrance of the Daleks* had my favourite scene, when Ace is in the boarding house and she sees the sign in the window saying 'No Coloureds'. I thought this was fantastic because we have these sympathetic people who turn out to be racist, because of the time they were living in. Shivas was on the phone during this bit – they were always on the phone – so I made him rewind and rewatch it, because I was so proud. He was a bit annoyed but the thing he said, which was right, was that Ace should have torn the sign up because her disapproval would have been totally concrete. As it was, it was open to misinterpretation. That's my one regret about that story.

"Next up was *The Happiness Patrol*, a story rather loaded with subtexts. I remember there were three phases to it. I remember agreeing with Graeme Curry that he should make it an attack on Thatcherism. Then we back-pedalled slightly and claimed that it wasn't intended to be taken in that way. Along comes Sheila Hancock who, without anybody prompting her, latched onto that and played it like Thatcher. So Graeme and Sheila would do conventions together and if asked whether it was an attack on Thatcherism, he'd waffle politely, trying to keep us out of hot water, and Sheila would just say, 'Of course it was!' Which it was, but nobody intended it to be merely that and nothing else, we didn't want to do something that could only function in that Eighties period. It attempts better lighting and that brings the mood down. The director was looking for that darker feel but as always he was up against lighting guys who couldn't accept that.

> **"*Doctor Who* is scariest when it pokes into dark nursery corners."**

"We had slight problems with the Kandyman, because although he was meant to look like a stick of rock or something, the designer did a really fantastic job, creating this 'liquorice allsorts' man instead. There was a fear that this might invite all sorts of litigation. Thankfully it didn't. It was a wonderful idea, but I understood the high-ups getting worried.

"The problem with costumes like the Kandyman's is that they completely mask the actor's features. If you give them very witty lines, like the Kandyman had, they kind of get lost. The characterisation gets lost. Graeme did a nice, subtle job on the Kandyman. He was a very black, comic character. *The Happiness Patrol* had this sinister aspect of taking all these childish things and made them dangerous, the sort of thing that used to get mentioned unfavourably in Parliament.

"I've always admired a comics writer called Alan Moore. When I first got on the show, I tried to get him on board. I actually spoke to him on the phone but he was too caught up in other stuff. But he said that *Doctor Who* is scariest when it pokes into dark nursery corners. That was harking back to the Hartnell years, but *The Happiness Patrol* tried to probe those corners too. The Kandyman was a figure of fun, yet he was totally homicidal. He had sweets that can kill you. That sort of thing.

"It came about because I'd read a radio play by Graeme called *Over the Moon*, which was about football, of all things. But I could tell from it that the guy could write. I got him in and asked for story ideas. It was painful at first, he'd keep coming up with stories but we couldn't get one to click. He'd just about given up hope of ever doing one. Finally he came in one day, slumped in a chair in the office, and said, 'What about a planet where everybody has to be happy, and if they're not, they're executed.' Bingo! He'd done it! There were torments and rewrites to come, but the story was on.

"All the while we were working on it, we just called it *The Happiness Patrol* to have something to call it. Eventually we had to come up with a proper title, so Graeme called it *The Crooked Smile*, but John said we should still call it *The Happiness Patrol*. Fans always wanted the show to be dark and punchy, and as soon as they heard about a story was called *The Happiness Patrol*, they formed preconceptions about it. Another problem was that a lot of the costumes and other elements had a kitsch, holiday camp style, presented as sinister; but I think some fans lacked the irony to see beyond the surface, to see it was this horrible concentration camp. Sort of Kafka meets the Marx Brothers – that's Graeme all over. By this time I'd started to think of *Doctor Who* in classic television terms, with shows like *Quatermass* and *The Avengers* in the mix. A show I always loved was *The Prisoner*, and *The Happiness Patrol* reflects that.

"Many people don't realise how hard it is to time scripts. You can have two scripts, both sixty-three pages long – which by convention means they should run for sixty-three minutes – but they can end up being wildly differing lengths. In years of dealing with directors, producers and writers, I have come to realise that no-one can precisely time a script. There might be somebody out there with this magical ability but they must be one in a million. For me, a story is first the script, then the rushes. I might watch it on broadcast, but the material that's missing is still in my head, so I don't notice. *Silver Nemesis*, for example, had a lot of plot elements – the modern-day Nazis, the sixteenth century pair, the Cybermen, the Doctor and Ace, but it's a fairly straight-forward story, isn't it? Maybe it had one too many elements.

"Kevin Clarke didn't have any *Doctor Who* background at all, so everything was totally original; he just wrote the characters and situations very well. I think Kevin's script was brilliant, and without naming names, if that didn't come across on screen, that's due to other factors in the production process rather than the script itself.

"It was claimed that *Silver Nemesis* would reveal who the Doctor really was, but that was just a giant tease. There's no way you can say who the Doctor truly is. We had begun to push towards this notion that the Doctor had god-like powers and was this vastly powerful, almost supernatural being. And John didn't like it at all, he felt this was verging on religion, the last thing he wanted to do. Kevin was all for going the distance on that. I suppose there was a collision there and it was cut back but I could see John's point of view. It was a kids' show, you didn't want all that controversy. Having built up this great revelation about the Doctor's secret, we had painted ourselves into a corner a bit.

"The season ended with *The Greatest Show in the Galaxy* by Stephen Wyatt, in which there's a great performance by Ian Reddington as the Chief Clown. A lovable kind of madness and menace to him which the performance brings across. Again, *Greatest Show* has that element of *The Prisoner* to it. The menace is things that should be happy, like the circus, where you're supposed to enjoy yourself. The hearse and the top hats at the start.

> **"It was claimed that *Silver Nemesis* would reveal who the Doctor was, but that was just a giant tease."**

"There were two lighting directors on *The Greatest Show in the Galaxy* and eventually the director got more sympathetic lighting, but you can still see sequences that are quite flatly lit. Others are much more moody. There are nice elements like the billowing, white tent walls, which are like something out of the film *The Abominable Doctor Phibes*. The colours and the costumes for the clowns were great, the costume designer did some of the finest work I've ever seen on *Doctor Who*. The make-up was very good too. But it also featured the half-buried robot which I didn't like very much. You hope scenes like that will be realised effectively but that particular one wasn't. Money and personnel again . . .

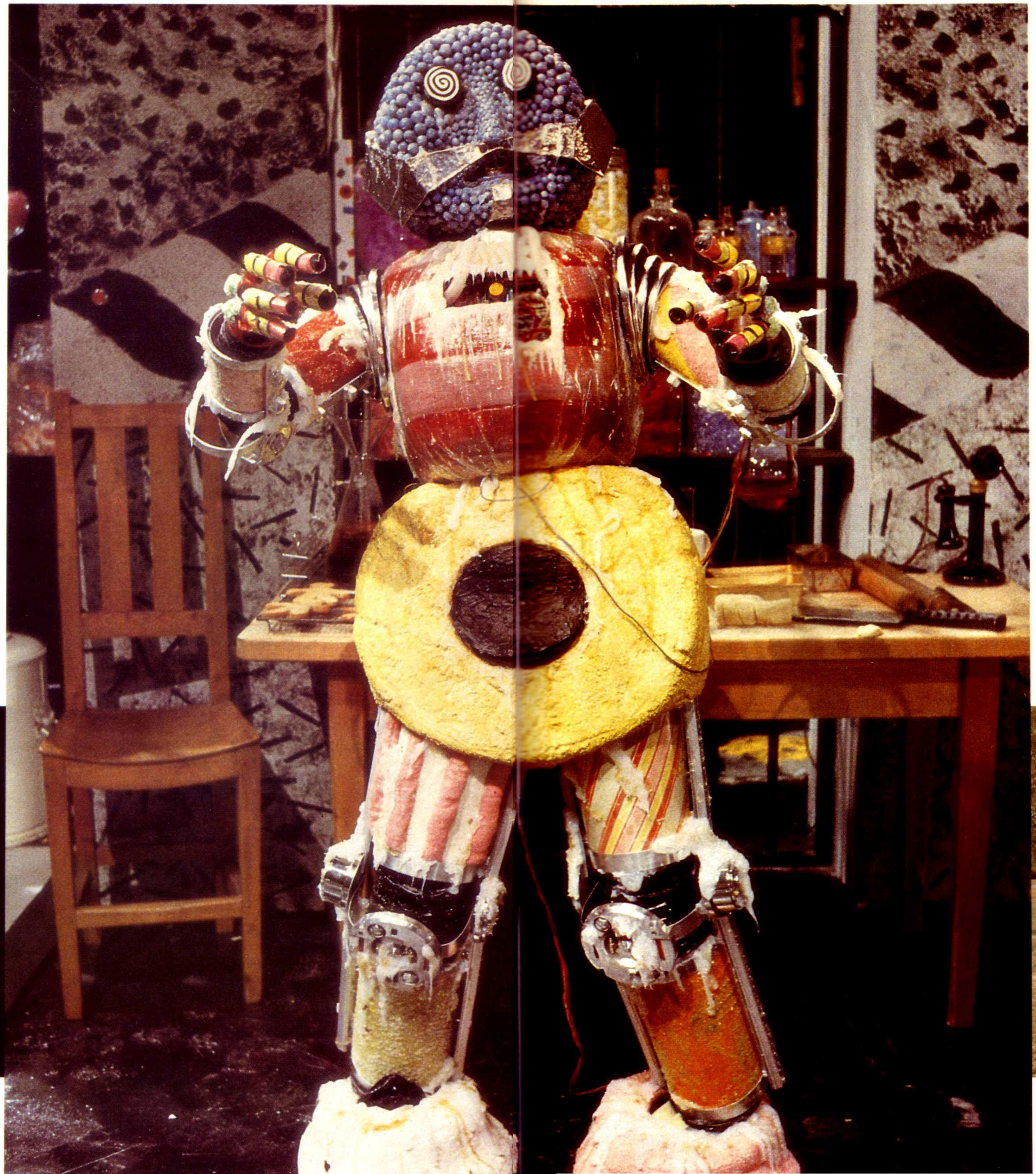
"We did the rather cruel thing of destroying a young fan. There was a lot of laughter on the set when we finally executed that one, I can tell you! Well justified. I remember sitting around on the set with TP McKenna (the Captain), him talking about working with Sam Peckinpah on *Straw Dogs*; we had people of real calibre.

"One of the things we didn't do in that story, which I still regret, was give the character of Mags, the punk female werewolf, a thick Glaswegian accent. Fans always accuse John Nathan-Turner of letting too much light comedy into the show, but it was John who fought against that kind of thing, it was John who said that we couldn't do the accent, that it was going too far. Having watched it again, I still regret not doing it. Jessica Martin is a very good mimic and – call me frivolous, call me insane – I think a Glaswegian accent would have added a whole new element it otherwise lacked. But John felt it wasn't serious enough."

◆

Next issue:
In the final part of this interview, Andrew discusses Season Twenty-Six and lifts the lid on the plans for Season Twenty-Seven.

This interview is adapted from material originally presented in TSV, *a New Zealand fanzine.*



Left to right: The sinister Chief Clown (Ian Reddington) from *The Greatest Show in the Galaxy*; The Kandyman from *The Happiness Patrol* (Photos © BBC); and the Doctor and Ace (Sophie Aldred) welcome a regal guest star (Mary Reynolds) to the production of *Silver Nemesis*. Photo © BBC Video

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MARVEL COMICS

The High Council

compiled by Graeme Fowler

If you would like to pose a query about *Doctor Who* that doesn't have a definite answer, this is the place to do it. However, unlike *Matrix Data Bank*, this column doesn't have a resident expert – the only people answering the questions are you, the readers.

Romana seems to be able to regenerate at will. The Time Lords offered the Doctor a choice of bodies at his trial. Why does regeneration appear to be a random process only for the Doctor?

The weight of evidence suggests that regeneration is certainly not a random lottery. Romana selects her second body; when the Master takes over the form of Tremas, he chooses to restructure it to resemble his earlier self. The Doctor's regenerations generally take place against his will and, even when warned that one is about to occur he seems reluctant to prepare and select his next form, and tends to make do with what he gets.

Peter Phillips, Burnley

Regeneration is like shopping, and there are two ways of doing it. You can traipse around the shops for hours, carefully selecting your next purchase, or you can rush in and grab the first thing you see. Romana, in a typically female manner, does the former; the Doctor, the latter.

Susan Birch, Glasgow

Perhaps the Doctor does choose his appearance. When he regenerates for the fifth time, he decides to look like Commander Maxil of the Gallifreyan Chancellery Guard, in the same way Romana opted to resemble Princess Astra of Atrios.

Graham Warrior, London

What is the secret link between the Time Lords and the Vogans? They both use the same symbol on their robes and walls. Gallifreyan interference or common ancestry?

The Doctor has heard of Voga before the events of *Revenge of the Cybermen*. The Time Lords visited the world at an earlier stage in their history, before the Minyan crisis prompted their policy of non-intervention. The emblem is a relic from thousands of years ago, venerated by the inhabitants of Voga.

Stephen Lacey, Amsterdam

The Time Lords once visited Voga, liked the shield they saw on the wall of the council chamber, and decided to steal the idea.

Mark David, London

As the Time Lords guided the Doctor to Nerva (using the time ring) to deal with the Cybermen, they appear to have some special interest in Voga and have obviously been interfering in its affairs for some time. Perhaps we should ask Gold Usher?

Roger Richmond, Exeter

How does the "chess board" in Rassilon's Tower in *The Five Doctors* work? What is the relevance of *pi* to its solution?

There does not seem to be any logic to the routes taken across the board by the Doctor and the Master; sometimes it is possible to stroll across, sometimes you have to leap from square to square like an idiot. As the route changes with every journey, and *pi* is constant, another unknown factor must be involved.

Edward Johnson, Consett

Perhaps the Doctor was playing a fiendish game with Fenric.

Clive Smith, Clifton

If the TARDIS' interior is in a separate dimension to its exterior, why does it shake when the TARDIS is under attack? If the insides are linked to the outside, why doesn't the console room spin in *The Robots of Death* (for example), when it does in *The Horns of Nimon*?

The TARDIS interior must travel with the exterior, and they must be directly connected. If this were not the case, there would be no sense of danger or drama when the TARDIS is attacked. In *Time and the Rani*, for example, we have to believe that the console room and its occupants are plunging through the galaxy, not just the police box shell. As for why the occupants are not tossed around when the TARDIS spins through space (as in *The Robots of Death*), this can be explained if you remember that the TARDIS interior is very large. If you imagine that the Doctor and his companions are moving around on a giant enclosed turntable, they will have a sense of motion, but not a sense of rotation, because they are so far from the centre of rotation. If the spinning is increased by an outside force then the changing centrifugal force will fling the crew around. Of course, if the rotation was in a different plane, and the TARDIS was spinning end-over-end, then the occupants certainly would notice!

David Petterson, Grimsby

As well as further thoughts on these issues, we need your creative answers to the following questions:

Would the Daleks have been such a threat to the universe if Davros had stopped his experimentation with the Kaled mutants after creating the giant clams? Were they the Mark One Travel Machine?

John Montgomery, Blackpool

In *Dragonfire*, why does Kane direct all of his mercenaries onto the *Nosferatu* and then blow them up?

Martin Wall, Stockton-on-Tees

The Doctor and Romana only deduce that Astra is the sixth segment of the Key to Time when they learn that she is the sixth princess of the sixth dynasty of the sixth royal house of Atrios. What would have happened if they had gone to Atrios at the start of their quest and had been looking for, from their point of view, the first segment?

Paul Woolman, Birmingham

Why doesn't the Doctor remember Leela when the Daleks scan his mind in *Resurrection of the Daleks*?

Sarah Weller, Southampton

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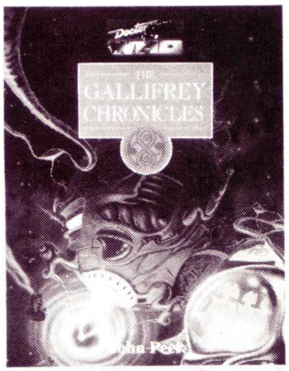

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Gallifrey Guardian

The Ghosts of N-Space broadcast date announced

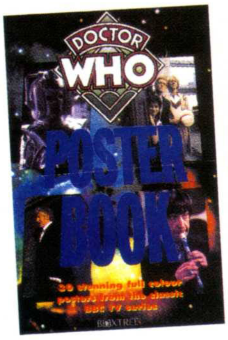
The BBC Radio 2 *Doctor Who* adventure *The Ghosts of N-Space* has finally been assigned a broadcast date. The six-part serial – starring Jon Pertwee as the Third Doctor, Nicholas Courtney as Brigadier Lethbridge-Stewart and Elisabeth Sladen as Sarah Jane Smith – will begin transmission in March 1996. Sources within BBC Radio have explained that the lengthy delay is not a unique or remarkable circumstance and Radio 2 often commissions more drama than immediately required; indeed, many shows are made and not broadcast at all.

The BBC Audio Collection is interested in releasing *The Ghosts of N-Space* on cassette, but will only do so to tie in with the Radio 2 transmission. The cassette release of *The Paradise of Death* was one of the most successful releases to date from the Radio Collection, reaching number forty-eight in the National Album Chart.

Meanwhile, the BBC Audio Collection has been developing a new series of *Doctor Who* audio releases. These will feature television Doctors reading abridged versions of Target novelisations of their adventures. These will be released on a single one-hour cassette and will retail at £5.99.

The stories have been adapted by the audio series' producer Chris Wallace. The first two cassettes will be available on 5th June; these are *Warriors of the Deep*, read by Peter Davison and *Planet of the Daleks* read by Jon Pertwee. July will see the release of *The Curse of Peladon*, also read by Jon Pertwee, and the final release of the year will be Peter Davison's reading of *Kinda*. This is the first time that the BBC Audio Collection has developed and produced its own original material. **DWM** attended the recording sessions and will feature an exclusive report in a forthcoming issue.

Book news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DOCTOR WHO
POSTCARD COLLECTION

Following the success of Adrian Rigelsford's unofficial *Doctor Who* reference book *The Doctors*, the publisher, Boxtree, has been granted a licence from the BBC to publish further *Doctor Who*-related material. Shown above are the two new projects scheduled for early 1995; *The Doctor Who Poster Book* features thirty A3 colour images from the series and *The Doctor Who Postcard Book* contains twenty-four picture postcards. Almost all the photographs used are previously unpublished. Adrian Rigelsford has also been commissioned to write a follow-up book to *The Doctors*.

Virgin Books has confirmed a number of additions to their schedule: February 1996 will see the release of the *New Adventure*, *Warchild* by Andrew Cartmel, which forms the conclusion of the trilogy he began with *Cat's Cradle: Warhead* and continued with *Warlock*; and the *Missing Adventure*, *The Man in the Velvet Mask* by *Falls the Shadow* author Daniel O'Mahoney, which will feature the First Doctor, Dodo and the Marquis de Sade. *The Will of Zodarr* by Gareth Roberts will follow in March. This *Missing Adventure* is set directly after Gareth's earlier novel *The Romance of Crime* and features the same TARDIS crew of the Fourth Doctor, Romana and K9. The April *Missing Adventure*, featuring the Third Doctor, Liz Shaw and UNIT, will be *The Eye of the Giant* by Christopher Bulis.

Virgin has also announced that it will be publishing *Who's There?*, Jessica Carney's biography of her grandfather, William Hartnell. March 1996 has been confirmed as the release date for Mike Tucker and Sophie Aldred's guide to the Seventh Doctor's era, *Ace!*

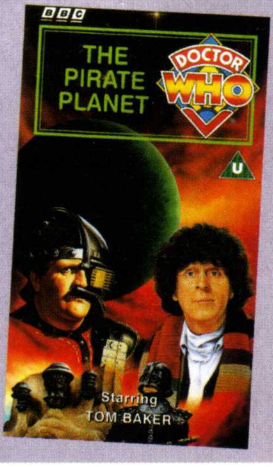
Shown below are the covers to the September *New Adventure*, *Toy Soldiers* by Paul Leonard with art by Peter Elson; and the same month's *Missing Adventure*, *Managra*, by Stephen Marley with art by Paul Campbell.

THE NEW
DOCTOR WHO
ADVENTURES
TOY SOLDIERS
PAUL LEONARD

DOCTOR WHO
THE MISSING ADVENTURES
MANAGRA
STEPHEN MARLEY

Competition corner

BBC Video has offered us TEN copies of *The Pirate Planet* to give away. This four-part serial follows the Doctor and Romana's successful search for the second segment of the Key to Time. The script is by *The Hitch-Hiker's Guide to the Galaxy* author and former *Doctor Who* script editor Douglas Adams. If you want to be in with a chance of winning a copy, just answer this question: In the story, what mineral does the Pirate Captain need from Earth? Send your answer on the back of a postcard to QUEEN XANXIA'S TEETH at the editorial address on page three.



BBC
THE STONES OF BLOOD
DOCTOR WHO
PG
Starring
TOM BAKER

Video News

BBC Video have announced a varied provisional schedule for the latter half of 1995.

August sees the release of the Jon Pertwee adventure *Frontier in Space* and the 1981 *Doctor Who* spin-off *K9 and Company*, which starred Elisabeth Sladen as Sarah Jane Smith. The reptilian tales *The Sea Devils* and *Warriors of the Deep*, featuring Jon Pertwee and Peter Davison respectively, follow in September, while October brings the Sylvester McCoy adventures *Paradise Towers* and *Survival*. Another Jon Pertwee serial *Invasion of the Dinosaurs* is released in November, along with the William Hartnell adventure *Planet of Giants*.

Shown here are the covers to the May releases *The Stones of Blood* and *The Androids of Tara*, both featuring artwork by Colin Howard.

BBC
THE ANDROIDS OF TARA
DOCTOR WHO
PG
Starring
TOM BAKER

Public Image

The winter's tale of chart activity for BBC Video's latest *Doctor Who* releases has been less than uplifting – with one release setting an undesirable record with its lowly chart position.

First, the relatively good news. February's "Price Destruction" campaign offered a swathe of back-catalogue stories at budget prices. This resulted in three Top Thirty entries on the CIN chart of 25th February. No prizes for guessing that these were the three re-packaged titles previously unavailable in their original episodic format. *Spearhead from Space* charted at number twenty-one; *Robots of Death* at number twenty-two and *Death to the Daleks* at number twenty-five. The host of other newly discounted titles did not register in the Top Fifty.

However, it's a different story when a newly-released story fails to dent the national Top Thirty. Sadly, this fate befell *Snakedance*, the last release of 1994. Out on 28th December, it was swamped by the strong post-Christmas market in which broadcast television material rarely fares well. Sales to 30th December only gave the story a chart entry in the CIN rundown at number thirty-five.

This is easily the lowest result for any *Doctor Who* release in over three years. Ironically, the previous wooden-spoon holder was the recently released *Kinda* – to which *Snakedance* is the sequel. *Kinda* peaked at number eighteen in October 1994.

Sales in New Year week saw *Snakedance* fall to number fifty-three, beyond the range of any published chart. Its third week gave it a national placing of number seventy-eight. Yet within its market sector – Television on Video – *Snakedance* still performed well. It was number three in this sub-section when number thirty-five nationally.

The reason? Between November and January, there is regularly a huge upsurge in total video sales – mainly feature films, uncensored comedy and fitness tapes. Thus, collectable titles such as the *Doctor Who* range may perform as healthily as ever, yet be elbowed aside by the sheer scale of other titles' success. In fact, 20,000 copies of *Snakedance* were wholesaled to retailers by the end of January – well up with the average for story releases. The only BBC title within any January national Top Thirty was the label's best-seller of 1994: *Red Dwarf – the Smeg-Ups*.

Meanwhile, *More than 30 Years in the TARDIS* could be the best-selling documentary release from the series to date. Units wholesaled were 25,077 by the end of January. Yet the November 7th release of Kevin Davies' reworked Thirtieth Anniversary project had only one week of notable chart activity. The CIN chart compiled on 12th November saw it enter at number fifteen, a respectable position when seasonally adjusted. Even better, in the Television on Video sector this equated to a number two position. The following week saw the documentary plummet to number ninety-three nationally, but only to number seven within this sub-section.

Kevin Davies' project has earned him a nomination for the 1995 Video Home Entertainment trade awards, to be presented on 24th March.

Beyond the TARDIS

Obituary: **Donald Baverstock** (left), BBC Director of Pro-grammes in the early Sixties, died on 16th March aged seventy-one. It was Baverstock who, in early 1963, requested Sydney Newman to develop a new Saturday evening serial for BBC1. That serial was to be *Doctor Who*.

John J Carney, who played Bloodaxe in *The Time Warrior*, died on 24th February.

Colin Bell, CPO Summers in *The Sea Devils* Episodes Four and Five and Private Bryson in *Invasion of the Dinosaurs* Parts Five and Six, died recently.

Doctors: **Jon Pertwee** was interviewed by Gloria Hunniford on *Pebble Mill* on 17th February publicising his one-man show and speculating about the future of *Worzel Gummidge* as a possible animation series. He has contributed his voice to the CD-ROM game based on Terry Pratchett's *Discworld* novels.

The long-awaited thirteen-episode children's drama *Molly* (first reported in **DWM** 203) finally reaches the screen on Saturday 29th April. Starring **Peter Davison** and **Louise Jameson**, it will be shown on satellite by The Children's Channel at 9.30 am with a repeat on Sundays at 11.30 am. Written by Carol Drinkwater and produced by Noel Price (*The Girl From Tomorrow*), the story follows Molly as she is transformed from a carefree child to a worldly-wise young adult through adventures which take her across Europe. Peter can also be seen in Sunday reruns of *A Very Peculiar Practice* on UK Gold which began on 9th April.

Sylvester McCoy appeared on the 28th February edition of *Pebble Mill*, mainly to publicise *Zorro* by the late Ken Hill, in which he plays Barnardo. McCoy was billed both during *Good Morning with Anne and Nick* and by *Pebble Mill*'s Gloria Hunniford as "the last ever Doctor Who". The producers of *Zorro*, which opened to almost universal acclaim, are hoping it may eventually transfer to Broadway.

Theatre Doctor **Trevor Martin** is in the cast of Herb Gardner's *Conversations with my Father* at London's Old Vic.

Companions: **Maureen O'Brien** has recently recorded the roles of Clara Hitler in the play *Führer* and May Hammer in *Under the Table*, both for Radio 4.

Jennie Linden, big-screen Barbara, stars from 22nd April in UK Gold's screening of the vintage BBC serial *Little Lord Fauntleroy* (not to be confused with the version which **Andrew Morgan** recently directed).

Frazer Hines has been signed up to take part in a national tour of *Doctor in the House* starting in June. A full itinerary will be announced shortly.

Deborah Watling continues to play Suzette in *Don't Dress for Dinner* at London's Duchess Theatre (Box office 0171 494 5075).

The Catherine Cookson series *The Gambling Man* recently shown on ITV included **Richard Franklin** as Mr Horsfall in the second and third episodes.

Louise Jameson can be seen as Mrs Hushabye in the play *Heartbreak House* at the Belgrade Theatre, Coventry until 29th April (Box office 01203 553055), directed by Simon Usher.

At the start of the year **Mary Tamm** was written out of *Brookside*, having played Penny Crosbie for the past two years.

Producers: The **Phillip Hinchcliffe** film *An Awfully Big Adventure*, starring Hugh Grant, obtained its UK cinema release for 7th April.

Dominic May

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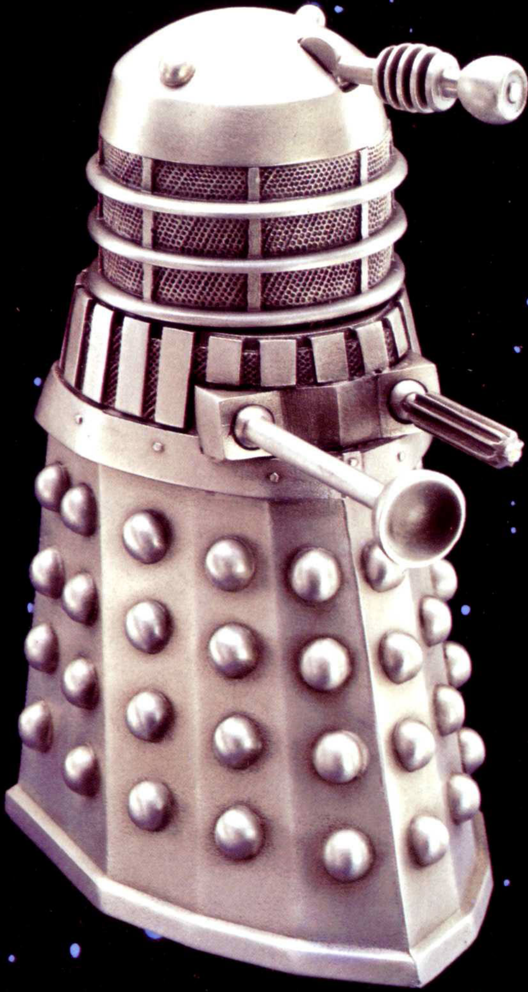

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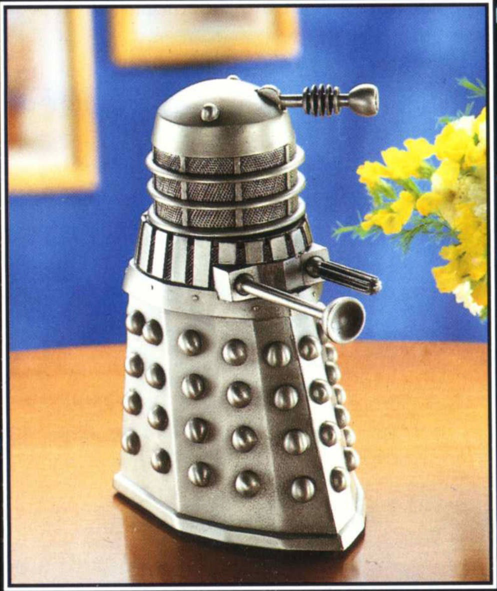

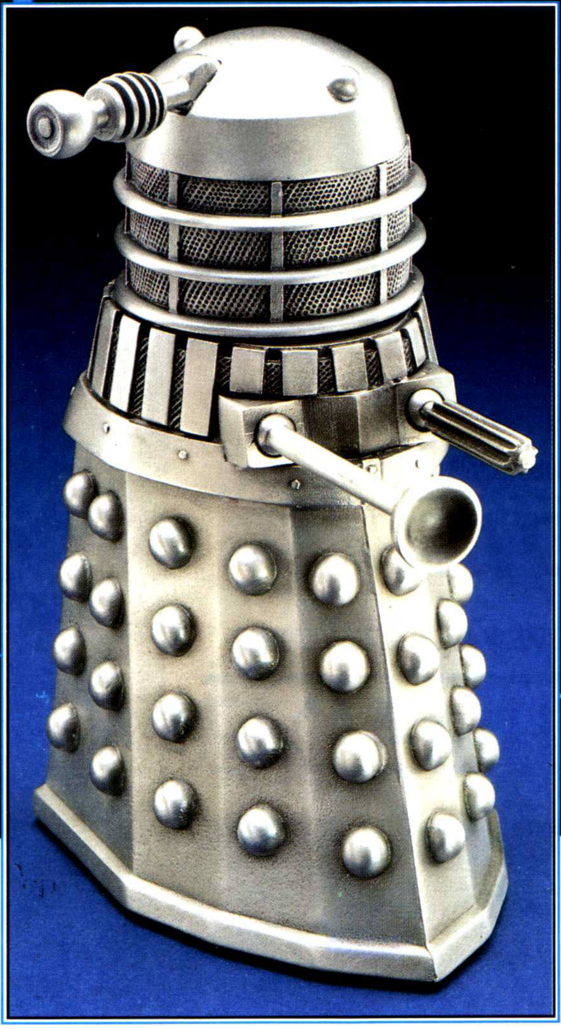

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